

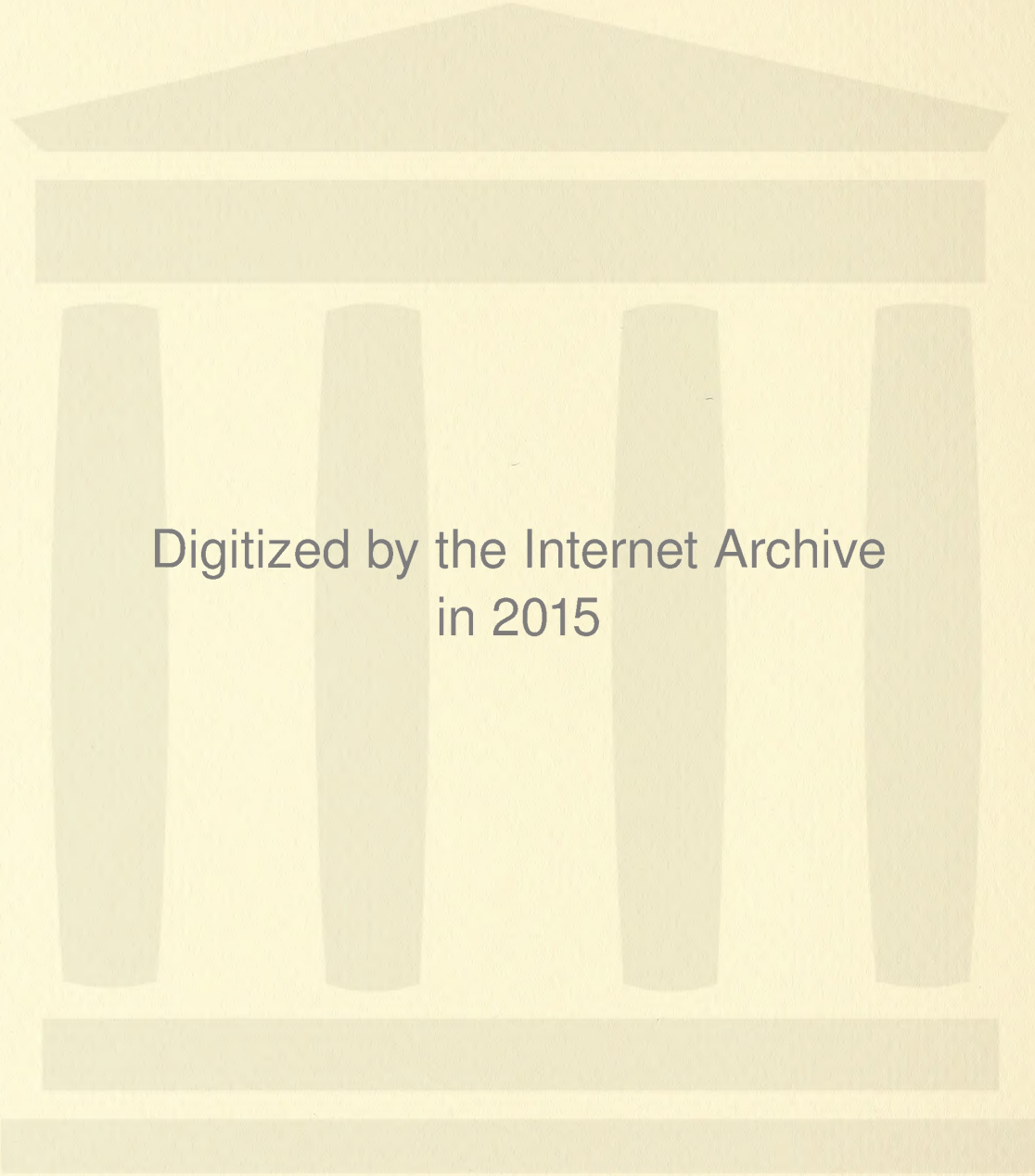
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Awards in the Visual Arts 2

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## Awards in the Visual Arts 2



## Dedication

The AVA 2 exhibition is dedicated with respect and love to the memory of Nancy Hanks, without whose support and early encouragement the Awards in the Visual Arts program could not have come into being.



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# Awards in the Visual Arts 2

An Exhibition of Works by Recipients  
of the Second Annual  
Awards in the Visual Arts Fellowships

Philip Allen	John McNamara
Herman Cherry	Ada Medina
Emmet Gowin	Jesús Bautista Moroles
Doug Hall	Blue Sky
Marvin Harden	Gloria Thomas

Funded by  
The Equitable Life Assurance Society  
of the United States, New York  
The Rockefeller Foundation, New York  
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Administered by  
Southeastern Center for Contemporary Art,  
Winston-Salem, North Carolina



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Lincoln, Massachusetts

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# Preface

One year ago in Washington, D. C., the Awards in the Visual Arts (AVA) program debuted with all the fanfare generated by a new and different fellowship program. It was a time of great excitement for those of us who had been involved in the dream that led to AVA's conception.

The ten artists represented in this catalogue are recipients of the second AVA Fellowships. Their work conveys the individuality of expression that is at the forefront of contemporary American art. These are artists of outstanding achievement who have been recognized in areas of the country in which they work and live—a primary goal of AVA.

At this juncture, AVA is officially two years old, although many years of planning preceded it. Its origins sprang from a desire to create a program to answer the particular needs of the American artist. It is the artist who forms the core of this program and its objectives. Artists in any society are among the last serious hunters. They are seeking new paths, breaking new ground, always in search of excellence. This, we feel, is what the AVA program identifies and attempts to bring into sharp focus on a national level.

The AVA program strives to give support and encouragement to American artists. It also operates on the premise that there are artists worthy of recognition not just in our urban centers, but throughout the country—including Hawaii, Alaska, Puerto Rico, and the Virgin Islands. For this reason, the country was carefully divided into ten areas (see Appendix, page 77). With current statistical data as our measure, each area represents approximately ten percent of the total artist population, thus helping to equalize the individual artist's opportunity to receive an AVA Fellowship, and creating a truly national program.

Briefly stated, the American artist has several needs, notably: money; exposure on a national level; and the opportunity to be included in permanent, public collections. The artist chosen to receive one of the ten annual AVA Fellowships receives a \$15,000 grant; exposure through a major national traveling exhibition and catalogue; and the chance to have work purchased and displayed in these museums through purchase awards specifically for this purpose.

The purchase awards which go to certain institutions ensure that the goals of AVA have a longer life, creating more opportunities to provide the all-important link between the artist, the art, and the public. Works from AVA artists now are included in the permanent collections of the Smithsonian Institution's National Museum of American Art, the Des Moines Art Center, and the Denver Art Museum, as well as such corporate collections as The Equitable Life Assurance Society of the United States.

While this particular, comprehensive program design may constitute a maverick approach, it is paramount to the goals of AVA: recognizing artists throughout this country and attempting to meet their often complicated needs. AVA strives to achieve financial encouragement without overburdening government sources. While the future of federal support for the arts will continue to be debated, we have formed a funding structure which, we believe, makes the best use of this support.

AVA is sponsored by a triumvirate comprised largely of private-sector dollars, in the form of a major corporation, The Equitable Life Assurance Society of the United States; a foundation, The Rockefeller Foundation; and the federal government, through the National Endowment for the Arts. While we reflect on the origins of AVA in this second year, it is gratifying to note that this particular funding structure has already served as a prototype for other arts and cultural programs.

As mentioned, the AVA 2 exhibition and this accompanying catalogue serve the crucial function of bringing the artists and their work into contact with an ever-increasing, more knowledgeable national audience. The first ten AVA artists received this same exposure, and it has benefited the art-going public as well as the artists. The exchange between audience and artist is important to AVA. Educational aspects of the program have far-reaching effects and include the formation of a data-bank of all nominated artists, providing valuable information for study on many levels. As this computerized documentation grows, it will surely become a national cultural resource.

Finally, AVA has been fortunate to have the involvement of many people with a vision and an understanding of what



artists' needs are. I attribute much of AVA's success to these participants in particular: David Harris, Senior Executive Vice President and Chief of Staff, The Equitable Life Assurance Society of the United States; Howard Klein, Deputy Director, Arts and Humanities, The Rockefeller Foundation; Hugh Southern, Deputy Chairman for Programs, National Endowment for the Arts; Noel Dunn, Chairman, AVA Executive Committee; the late Nancy Hanks, former Chairman of the National Endowment for the Arts; and the late Joshua Taylor, Director of the National Museum of American Art. It is my pleasure also to extend thanks on behalf of the AVA program to John Hallmark Neff, Director of the Museum of Contemporary Art in Chicago, the AVA 2 exhibition's premiere location.

Ted Potter, *Director*  
Southeastern Center for Contemporary Art  
and Awards in the Visual Arts

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# Introduction and Acknowledgments

The Awards in the Visual Arts Program is thus far unique in its effort to identify, recognize through fellowships, exhibition, catalogue, and even purchase, the achievements of individual artists working in all areas of the country, while at the same time bringing their work to the attention of a wider and national audience. The Museum of Contemporary Art is pleased to have been an early participant in this new program and to open the second AVA exhibition this year in Chicago.

The MCA's long commitment to presenting work by unfamiliar artists and traditions is important to recall in a situation where this exhibition was scheduled some two years ahead, well before the jurors, let alone the artists, were selected. Presented with a list of ten AVA Fellowship artists, it was the responsibility of the MCA curatorial staff to choose the specific works for this exhibition. This often took the staff to many unexpected places geographically and even larger art centers, into studios and careers which offered valuable insights into what the art world as we know it does and does not do, and for whom. The specific works chosen from these ten artists do not necessarily make for the kind of visually cohesive, seamless show we have come to associate with many contemporary group exhibitions which seek to discern underlying trends and directions. What we have instead are ten very different artists, individuals all, who are gathered together within the convention of an art exhibition. Although obvious, perhaps, it is important to remind ourselves of the inherent artificiality of all exhibitions which take work out of its original context (in most cases, a studio) and present it in a new setting for an indeterminate number of people unknown to the artist and, often, vice-versa. What remains, then, are the individual works of art which we are free to look at for themselves, in most instances, without prior knowledge of the artists, their biographies, their reputations. Some will be of more interest than others, but this is to be expected in any exhibition. What the AVA exhibition offers is an opportunity to look at works of art which, without the AVA, we might see only years later, or perhaps never at all. Above all, it is an opportunity for exposure.

If there is any particular shape to this exhibition it is because the jury seems to have been sensitive to include a wide range of the options available to artists in 1983: from abstract painters (Allen, Cherry, Harden, McNamara) to photography (Gowin) and performance/video (Hall), as well as painting in a more realistic vein (Sky, Thomas), drawing (Medina), and sculpture (Moroles). The jury also responded to the fact that a long record of accomplishments does not always guarantee a commensurate degree of recognition. It is therefore gratifying to see that the jury has honored more mature artists as well as younger artists in their early and mid-30s. In the case of Herman Cherry, age 74, the paintings included here span some 30 years; they provide an occasion to see how the forms have changed and grown, but still retain the continuity of a single vision. A younger painter, Philip Allen, is represented by his most recent work, from 1981 and 1982, but these represent a significant fraction of his efforts for those years. In both instances the artists, over 40 years apart in age, work in relative anonymity in New York, each dealing with the issues of Abstract Expressionism in his own way: the one a member of the original Abstract Expressionist generation, the younger looking back to the mid-1940s as one important point of departure for his own art.

Art history has never really ever moved in a straight line but reflects the present and past of the artists whose own lives are changing as they make it. We often hope that exhibitions will clarify and simplify art in the interest of better understanding it. But we also risk distorting it in the process. There is in this AVA exhibition, then, simply an opportunity to see the work of ten artists at various stages of their careers and to evaluate that work on its own respective merits.

That the exhibition is possible without an imposed overlay of theme or style is due in large part to the enlightened support of the unusual consortium of three sponsors from the corporate, charitable foundation, and governmental sectors whose interest in helping artists has brought them together: The Equitable Life Assurance Society of the United States; The Rockefeller Foundation; and the National Endowment for the Arts.



The AVA exhibition series was conceived by Ted Potter, Director of the Southeastern center for Contemporary Art (SECCA) and AVA, and is now administered through SECCA. We are most grateful to him and the SECCA staff for their kind assistance in working with this Museum on the logistics and details of the exhibition, especially Victoria Meadows, Special Assistant to the Director, AVA; and Lee Hansley, Associate Curator, SECCA. At the MCA, thanks particularly to Mary Jane Jacob, Curator, and Lynne Warren, Assistant Curator, who supervised this year's exhibition, and to Michael Glass, designer and Terry Ann R. Neff, editor of this publication. And a special acknowledgment to the MCA Board of Trustees and members of the Exhibition Committee for their early support of a new idea for recognizing and encouraging continued creativity in the visual arts in this country. Finally, thank you to the artists for the opportunity to become acquainted with their work and for sharing it with a larger public.

John Hallmark Neff, *Director*  
Museum of Contemporary Art, Chicago

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# Philip Allen

Born 1952, New York

Resides in New York

## Education

The Art Students League, New York, 1965-69; 1971-72

Franconia College, New Hampshire, 1969-70

State University of New York at Purchase, 1971-72

New York Studio School, 1973-74

## Awards and Commissions

1982 National Endowment for the Arts Fellowship

1980 CAPS (Creative Artists Public Service Program)  
Fellowship

1979 Albert Einstein College of Medicine, Bronx, New York,  
Lowe Housing Building

## Selected Group Exhibitions

1983 Suzanne Lemberg Usdan Gallery, Bennington College,  
Vermont, "New York to Bennington: Paintings"  
(exh. cat.)

1982 A. M. Sachs Gallery, New York, "New Talent"  
The New Brooklyn School, New York, "Art Moves"  
Visual Arts Gallery, State University of New York at  
Purchase, "Paintings"  
Washington Project for the Arts, Washington, D.C.,  
"Five from New York"

1980 The Bronx Museum of the Arts, New York, "Young  
Painters 1980"  
Shelnutt Gallery, Rensselaer Polytechnic Institute, Troy,  
New York, "CAPS Painters 79-80" (exh. cat.)

## Selected References

Keith Morrison, "Crosscurrents in New Wave at W.P.A.,"  
*New Art Examiner* 9, 9 (June 1982):9.

Paul Richard, "The New Image Art of '5 From New York,' "  
*The Washington Post*, March 26, 1982.





1.  
*Aphrodite* 1981  
Aluminum, enamel, and oil on canvas  
122 x 183 cm (48 x 72 in.)

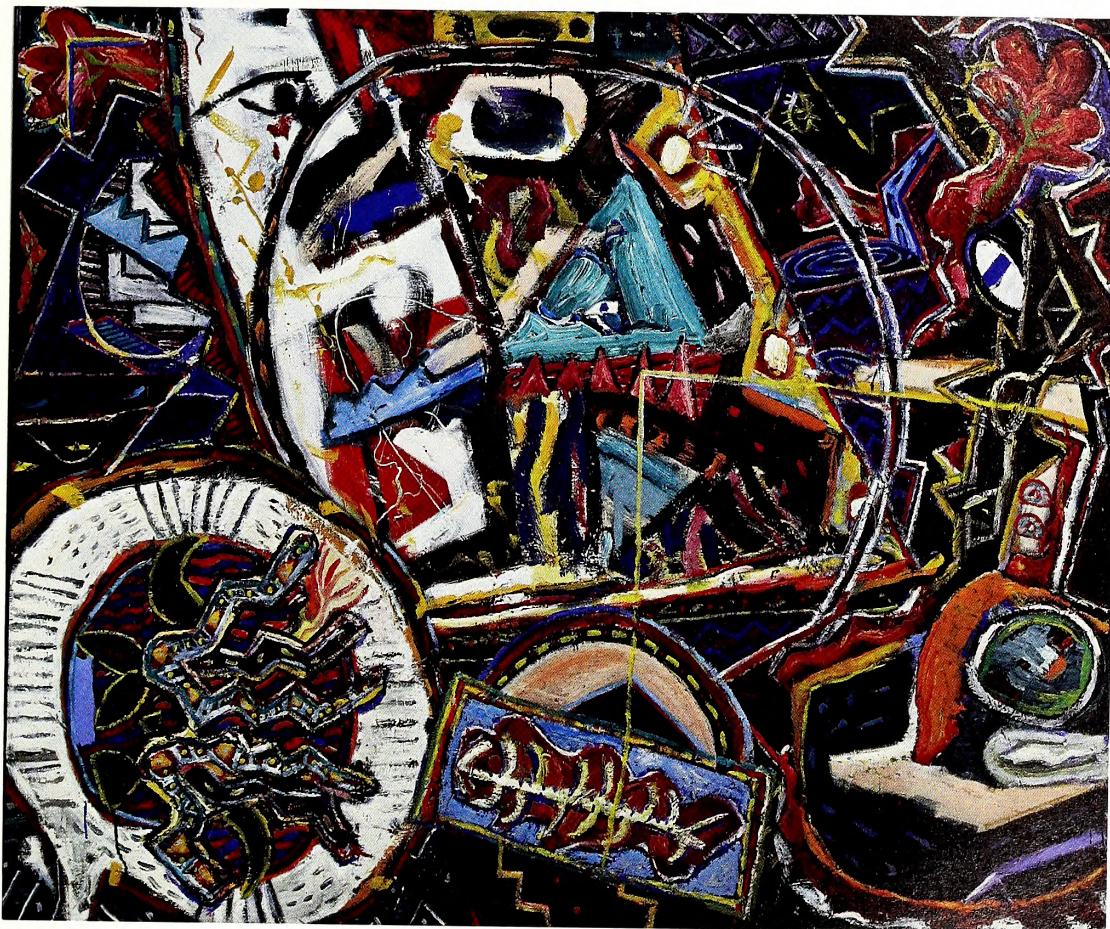
All works courtesy of the artist





2.  
*Large Head and Animal* 1981  
Oil on canvas  
183 x 183 cm (72 x 72 in.)





3.  
*Night, Under Bridge—East River* 1981  
Oil on canvas  
152.4 x 183 cm (60 x 72 in.)





4.  
*Mars and Venus* 1982  
Oil on canvas  
193 x 168 cm (76 x 66 in.)





5.  
*Orpheus* 1982  
Oil on canvas  
168 x 168 cm (66 x 66 in.)



---

# Herman Cherry

Born 1909, Atlantic City, New Jersey  
Resides in New York and East Hampton, New York

## Education

The Otis Art Institute, Los Angeles, 1927-28  
Students Art League, Los Angeles, 1928, 1931-32  
The Art Students League, New York, 1930-31

## Awards and Commissions

Gottlieb Foundation 1978  
Rothko Foundation 1974  
Long View Foundation Grant, six awards during the 1950s

## One-Person Exhibitions

1979 Nobe Gallery, New York (exh. cat.)  
1974 Kingsborough Community College, New York  
1972 Benson Gallery, Bridgehampton, New York  
1969 University gallery, University of Oregon, Eugene  
1968 University Museum and Art Galleries, Southern Illinois University, Carbondale  
1967 University of Kentucky Art Gallery, Lexington  
1961 Oakland Art Museum and Pasadena Art Museum, California  
1961, 59 Poindexter Gallery, New York  
1958 University gallery, University of Mississippi, Jackson Tanager Gallery, New York  
1955 Stable Gallery, New York  
1951 Ganso Gallery, New York  
1948, 47 Weyhe Gallery, New York  
1943 Gastine Gallery, Los Angeles  
1936 Stanley Rose Galleries, Hollywood, California

## Selected Group Exhibitions

1983 Modern Masters Tapestries, New York  
1982 Bologna Landi Gallery, East Hampton, New York  
Guild Hall, East Hampton, "Poets & Painters" (exh. cat.)  
University gallery, University of Arkansas, Little Rock  
University gallery, University of Mississippi, Jackson  
Weatherspoon Art Gallery, University of North Carolina at Greensboro  
1980 Abrue Gallery, New York  
1980, 79 Cooper Union, New York

## Public Collections

Best Products  
The Brooklyn Museum, New York  
Guild Hall Collection, East Hampton, New York  
Santa Monica Library Museum, California  
Union Carbide  
University Art Museum, University of California, Berkeley  
University of Iowa Museum, Iowa City  
University Art Museum, Austin, Texas  
University Museum and Art Galleries, Southern Illinois University, Carbondale  
Walker Art Center, Minneapolis  
Western Electric Company, Lisle, Illinois  
Worcester Art Museum, Massachusetts  
World Trade Center, New York

## Selected References

D. J. [Donald Judd], "Exhibition at Poindexter Gallery," *Arts Magazine* 35, 6 (March 1961):56.  
V. P. [Valerie Peterson], "Quartet of March Solos," *Art News* 60, 1 (March 1961):38.  
J. S. [James Schuyler], "Exhibition at Poindexter," *Art News* 58, 4 (June 1959):14.  
Jules Langsner, "Cherry; Slivka at Pasadena," *Art News* 58, 1 (March 1959):49.  
J. A. [John Ashbery], "Exhibition at Tanager Gallery," *Art News* 56, 9 (January 1958):20.  
P. T. [Parker Tyler], "Exhibition at Stable Gallery," *Art News* 54, 2 (April 1955):52.  
Anita Ventura, "Place and Show: The Stable," *Arts Digest* 29, 15 (May 1955):6-7, 31.  
Herman Cherry, "Is the Artist a Fall Guy?: A Letter of Protest," regarding a project of the Civic Center of Music and Drama, Inc. with reply by L. Rothschild, *Art Digest* 27, 16 (August 1953):16.  
"Exhibition, Weyhe," *Art News* 47, 6 (October 1948):49.  
M. S., "Exhibition, Weyhe Gallery," *Art Digest* 23, 2 (October 1948):22.  
Hans van Weeren-Griek, "Woodstock Conference," *Art Digest* 22, 20 (September 1948):31.  
"Exhibition, Weyhe," *Art News* 46, 2 (April 1947):46.  
Judith Kaye Reed, "Pictograph Mobiles at Weyhe Gallery," *Art Digest* 21, 14 (April 1947):18.

The six paintings exhibited here span a thirty-year period. Since I work in series, these paintings are tantalizing bits of a holistic development that I consider to run throughout my painting career. The earliest work, one of the “black” paintings done in enamel and oil paint, dates from my first encounter in 1953-54 with the New York School (Abstract Expressionists). What fascinated me then was the closeness of values and the iridescent color that could be obtained by that closeness. (Later I experimented similarly with high-keyed color.) *Jazz* and

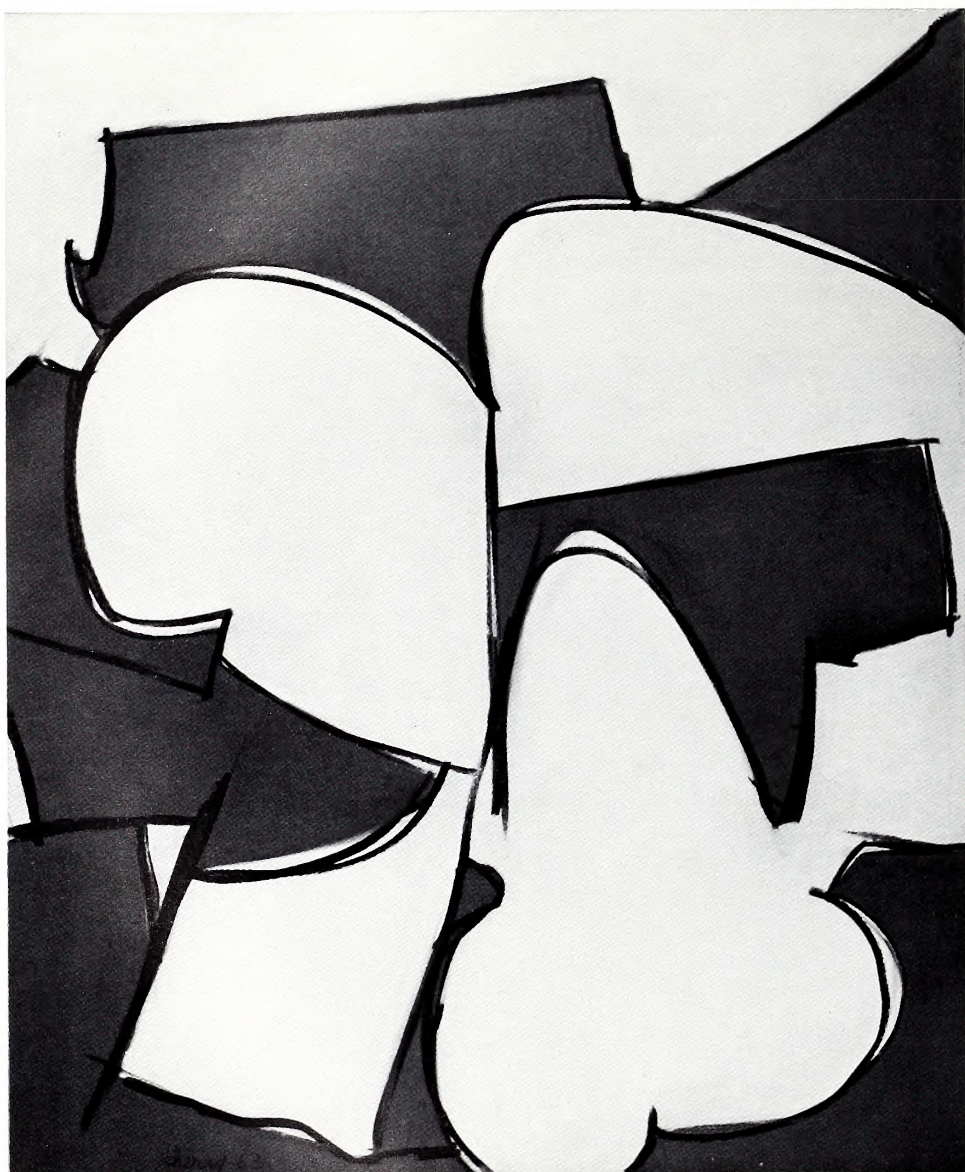
*The Moment* from the “Organic Series” were painted during a brief period when I returned to figure drawing after working on some collages which developed into paintings. The “Shadow Series” was a return to structural color/space. My experimentation with monotypes during the last two years has indirectly influenced my color: Grays now appear in my paintings. I cannot even guess what will come next.

Herman Cherry, 1983



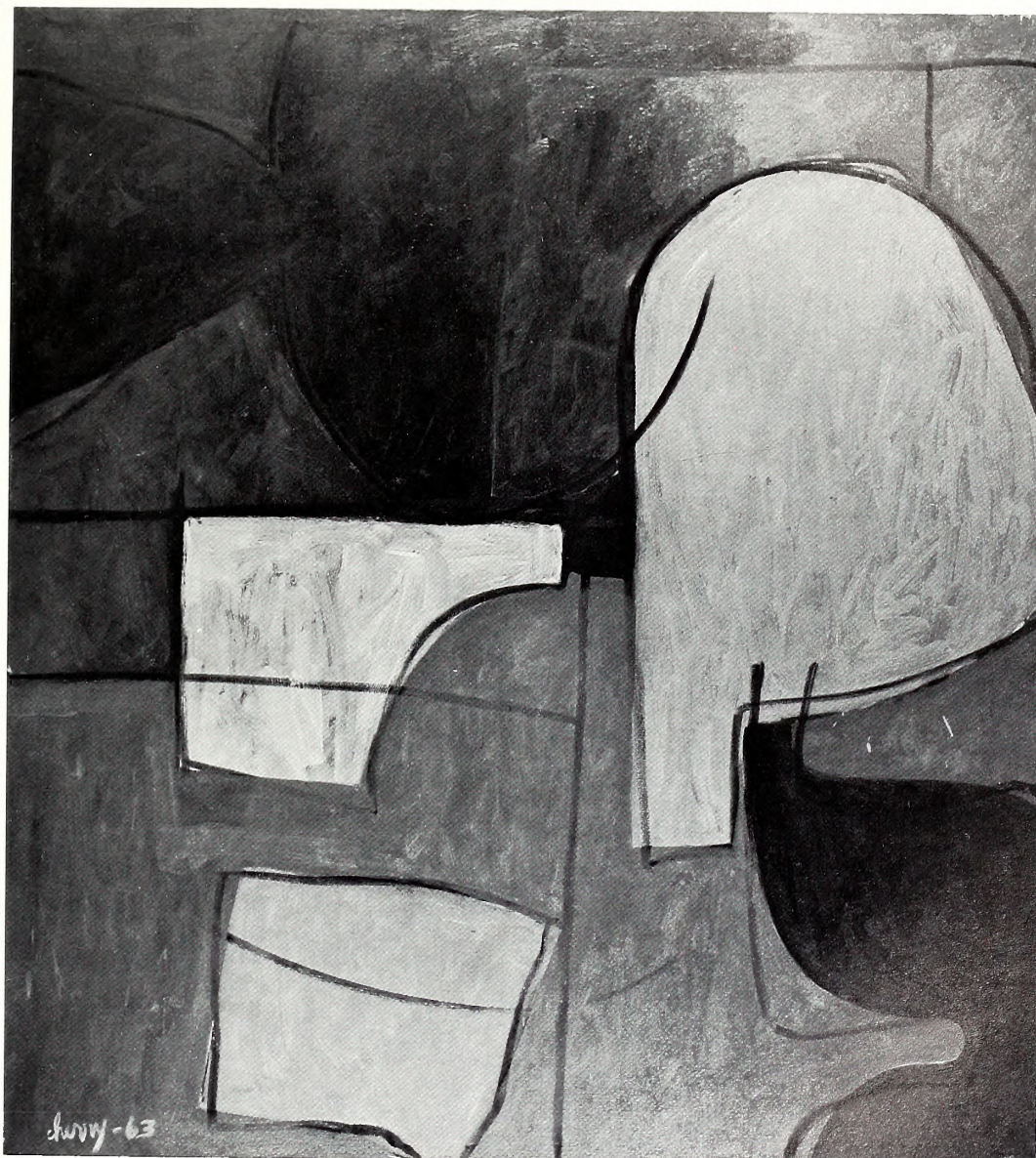
1.  
*Substance and Shadow #25* 1953-54  
Enamel and oil on canvas  
152.4 x 203.2 cm (60 x 80 in.)  
Courtesy of the artist





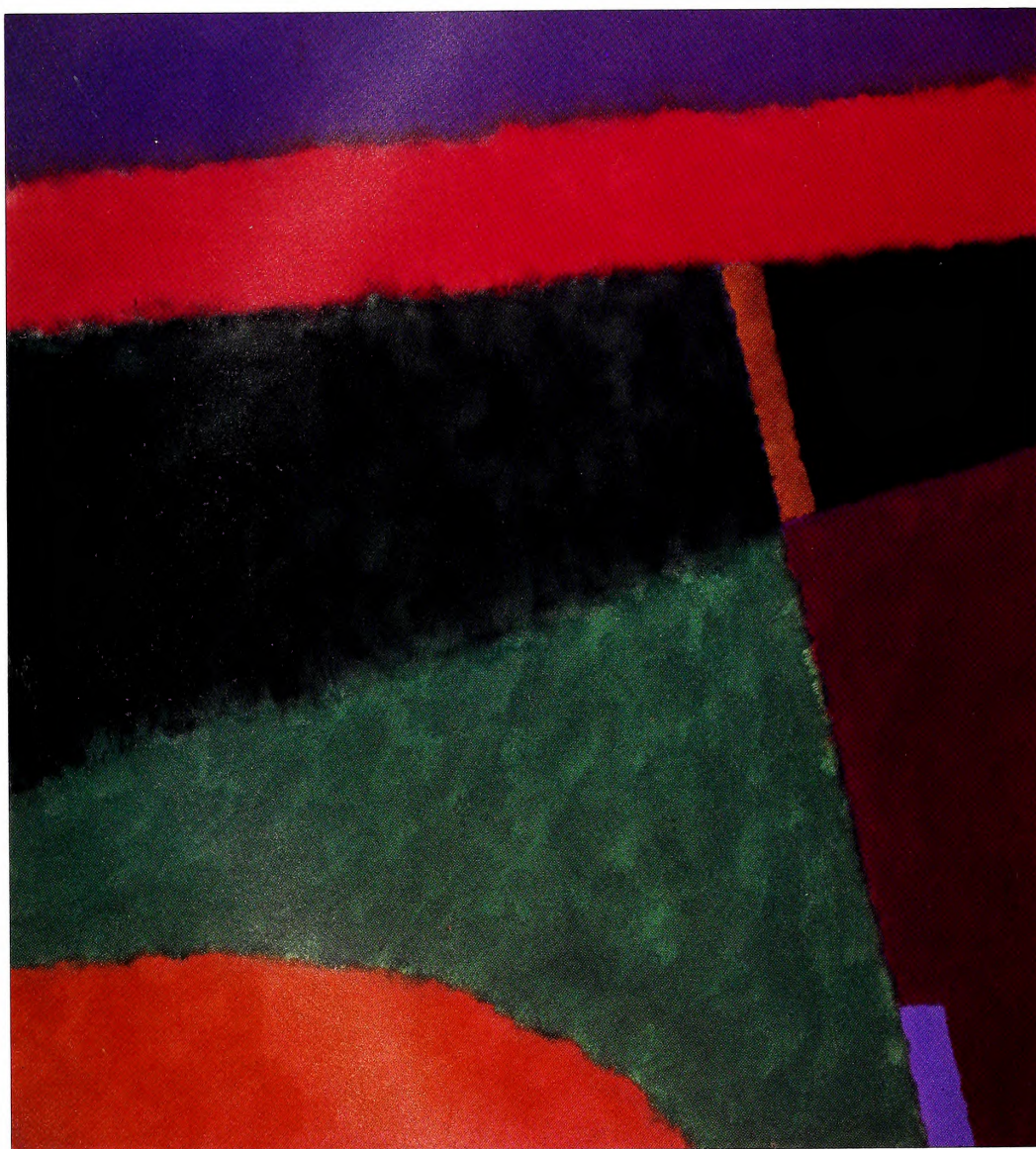
2.  
*Jazz #19* 1963  
Oil on canvas  
152.4 x 127 cm (60 x 50 in.)  
Courtesy of the artist





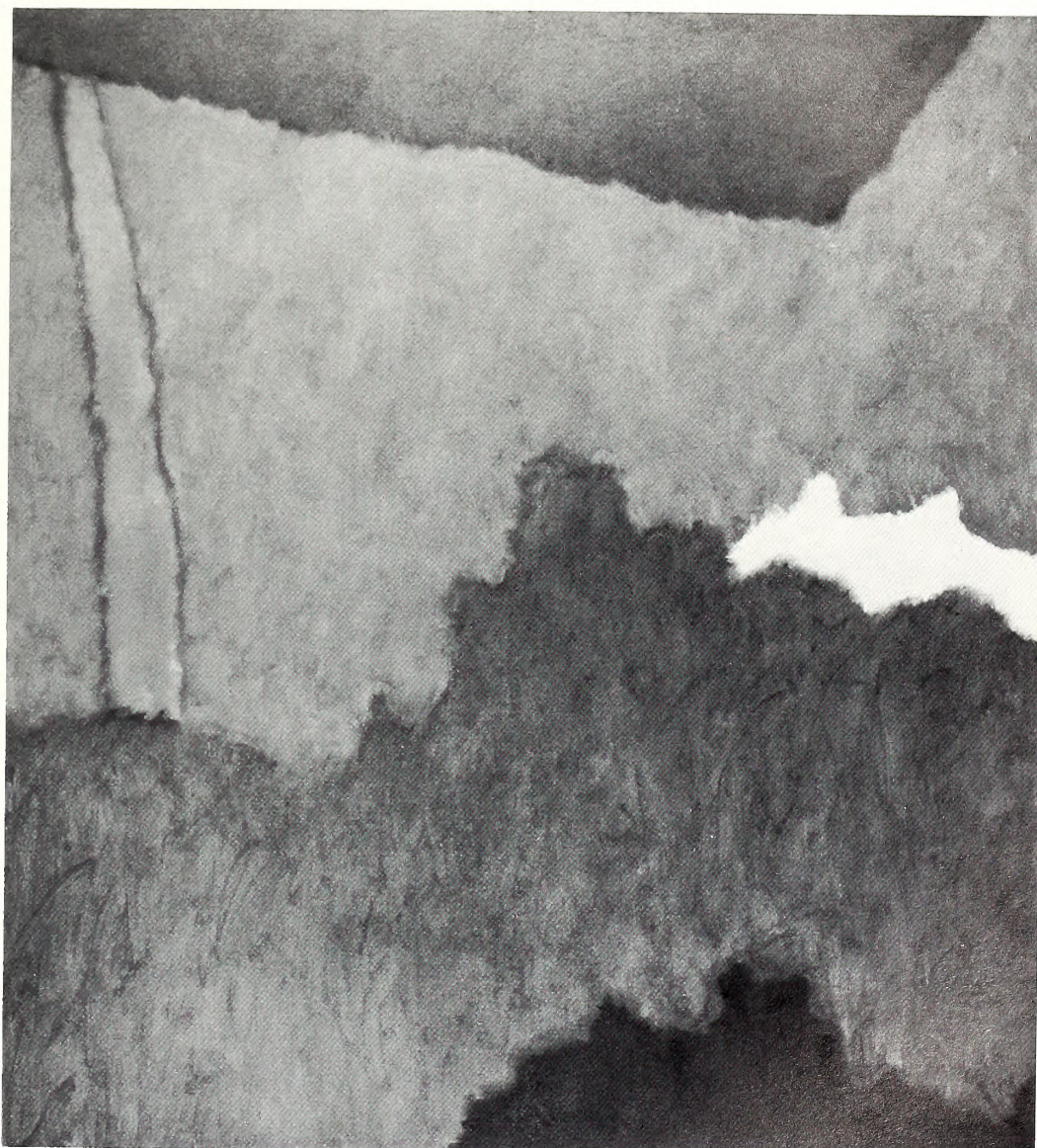
3.  
*The Moment #16* 1964  
Oil on canvas  
148.6 x 136.5 cm (58½ x 53¾ in.)  
Courtesy of the artist





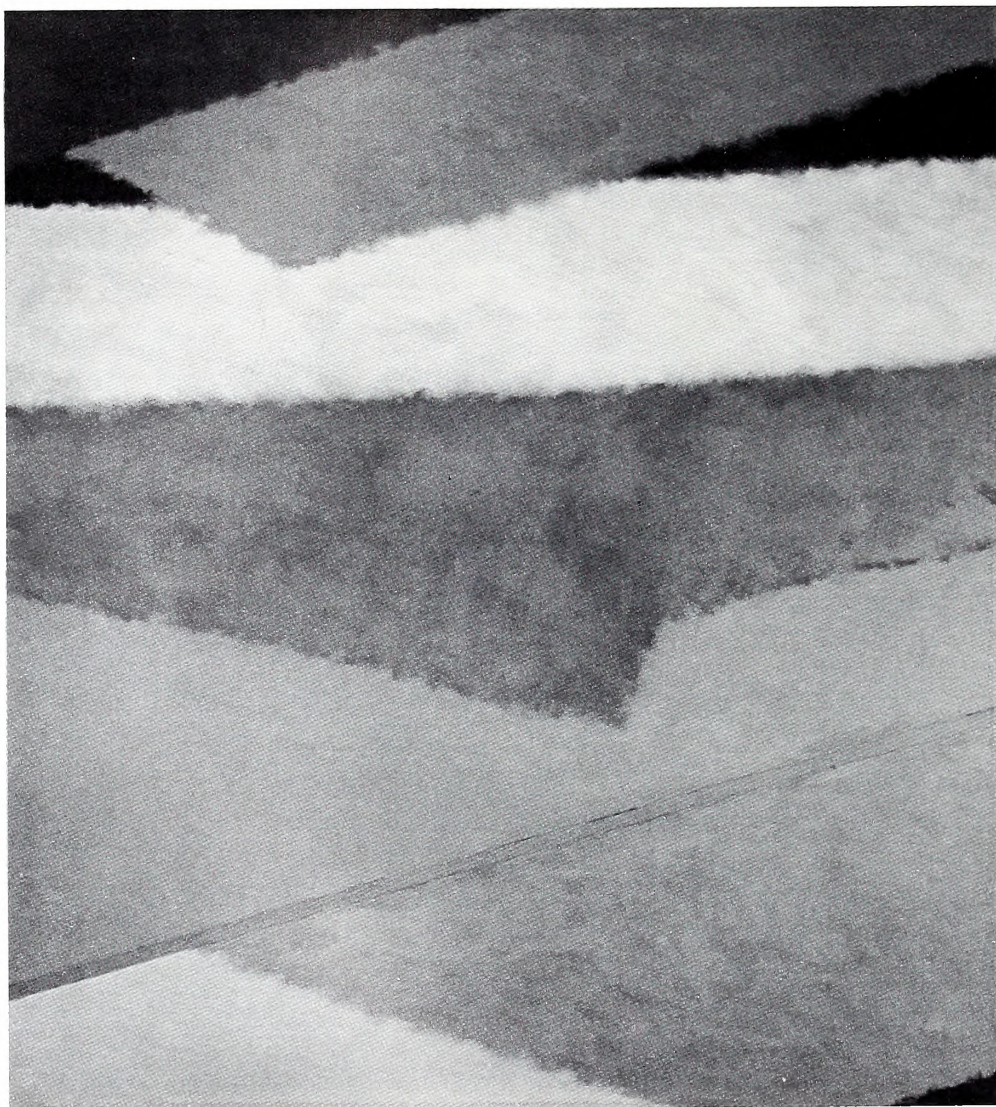
4.  
*Shadow Series #1* 1980  
Oil on canvas  
167.6 x 152.4 cm (66 x 60 in.)  
Collection of Deloitte,  
Haskins & Sells,  
Hackensack, New Jersey





5.  
*Shadow Series #3* 1980  
Oil on canvas  
167.6 x 152.4 cm (66 x 60 in.)  
Collection of Edmund Leites and  
Rochelle Slovin, New York





6.  
*Color Relief #13* 1983  
Oil on canvas  
162.6 x 176.5 cm (64 x 69½ in.)  
Courtesy of the artist

---

# Emmet Gowin

Born 1941, Danville, Virginia  
Resides in Newtown, Pennsylvania

## Education

Richmond Professional Institute, Virginia, B.F.A., 1965  
Rhode Island School of Design, Providence, M.F.A., 1967

## Awards and Commissions

1980 Seattle Arts Commission, Washington  
1980, 77 National Endowment for the Arts Fellowship  
1975 John Simon Guggenheim Memorial Foundation Fellowship  
1965, 64 Virginia Museum of Fine Arts Fellowship

## One-Person Exhibitions

1982, 79, 76, 74, 72 Light Gallery, New York  
1981 Photography Gallery, Philadelphia  
1979, 77 Susan Spiritus Gallery, Newport Beach, California  
1979, 71 Creative Photography Gallery, Massachusetts Institute of Technology, Cambridge  
1978 Photographers Gallery, South Yarra, Australia  
1975 Fotogalerie Lichttropfen, Aachen, West Germany  
1973 Friends of Photography, Carmel, California  
1972 Toronto Gallery, Ontario  
1971 The Photographers' Gallery, London  
San Francisco Art Institute  
International Museum of Photography at George Eastman House, Rochester, New York  
1970 Bathhouse Gallery, Milwaukee  
Putnam Street Gallery, Ohio University, Athens  
1969 School of The Art Institute of Chicago (exh. cat.)  
1968 University of Richmond, Virginia  
Dayton Art Institute, Ohio  
Institute of Design, Illinois Institute of Technology, Chicago

## Selected Group Exhibitions

1980 Museum of Contemporary Art, Chicago, "The Portrait Extended" (exh. cat.)  
1979 Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria, "Photographie als Kunst 1879-1979/Kunst als Photographie 1949-1979" (exh. cat.) (traveling exh. in Austria)  
1978 The Museum of Modern Art, New York, "Mirrors and Windows: American Photography since 1960" (exh. cat.) (traveling exh.)

1975 Massachusetts Institute of Technology, Cambridge, "Celebrations" (exh. cat.)  
1974 Museum of Fine Arts, Boston, "Private Realities: Recent American Photography" (exh. cat.)  
Whitney Museum of American Art, New York, "Photography in America" (exh. cat.)  
1973 Everson Museum of Art, Syracuse, New York, "Images and Ideas"  
Hudson River Museum, Yonkers, New York, "Light and Lens: Methods of Photography" (exh. cat.)  
International Museum of Photography at George Eastman House, Rochester, New York, "60's Continuum" (exh. cat.)  
1971 Fogg Art Museum, Harvard University, Cambridge, Massachusetts, "Contemporary Photographs I"  
The Museum of Modern Art, New York, "Photographs by Robert Adams and Emmet Gowin"  
The Museum of Modern Art, New York, "Photographs of Women"  
1970 Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Be-Ing Without Clothes" (exh. cat.) (traveling exh.)  
1969 International Museum of Photography at George Eastman House, Rochester, New York, "Photographs by Emmet Gowin and Cavalliere Ketchum"  
International Museum of Photography at George Eastman House, Rochester, New York, "Vision and Expression" (exh. cat.) (traveling exh.)  
Virginia Museum of Fine Arts, Richmond, "Virginia Photographers—1969" (exh. cat.)

## Public Collections

The Art Institute of Chicago  
The Art Museum, Princeton University, New Jersey  
Center for Creative Photography, University of Arizona, Tucson  
Corcoran Gallery of Art, Washington, D.C.  
Dayton Art Institute, Ohio  
Delaware Art Museum, Wilmington



Fogg Art Museum, Harvard University, Cambridge,  
Massachusetts  
International Museum of Photography at George Eastman  
House, Rochester, New York  
The Metropolitan Museum of Art, New York  
Minneapolis Institute of Art  
Museum of Fine Arts, Boston  
The Museum of Modern Art, New York  
National Gallery of Canada, Ottawa, Ontario  
Virginia Museum of Fine Arts, Richmond  
Worcester Art Museum, Massachusetts  
Yale University Art Gallery, New Haven, Connecticut

#### Selected References

- A. D. Coleman, *Light Readings: A Photography Critic's Writings 1968-1978*, New York: Oxford University Press, 1979.  
Jain Kelly, ed., *Darkroom 2*, New York: Lustrum Press, 1978.  
Emmet Gowin, *Emmet Gowin Photographs*, New York: Alfred A. Knopf, 1976.  
Jonathan Green, ed., *The Snapshot*, Millerton, New York: Aperture, 1974.  
"Emmet Gowin," *Camera Mainichi* (Tokyo) (October 1972).  
Time-Life, ed., *Art of Photography*, New York: Time-Life, 1971.  
"Photographs: Emmet Gowin," *Aperture* 16, 2 (1971):38-53.  
"Emmet Gowin," *Album* (London) 5 (1970):40-48.

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#### Little Lamb and the Average Man

During the winter of 1980, five photographers were selected by the Seattle Arts Commission to photograph in Washington State. The whole state, we were told, was ours for a subject. Thus, I planned for a working period of June and July. On May 18, 1980, Mt. St. Helens erupted. Looking back, it seems to me another instance of a subject extending itself towards me. I wonder if I would have traveled to Mt. St. Helens on my own, I rather doubt it. But many things beyond our control work together on our behalf, chance and human action combine and contribute to the quality of our lives.

By a second chance, the Head of the Photographic Section of the U. S. Forest Service, William Hauser, was waiting in the same office lobby of the Gifford Pinchot Forest, the morning I explained my desire to land and photograph in the tightly guarded "Red Zone" of the still very dangerous volcano. Although he was himself a visitor in that office, a bystander, he entered our conversation. "I like your description," he said, "I'd like to help you acquire the permission you need." He then spent much of the next two days working on behalf of someone he did not know and whose aims he knew only through an impulse. Life builds when we trust our feelings; individual acts of thoughtfulness form the bonds that bring us together.

During the years 1788-94, the great English poet William Blake wrote a cycle of poems, *The Songs of Innocence*. It is fascinating to consider that these youthful poems of openness were written at a moment in England's history when the Industrial Revolution, "England's dark and satanic mills," as Blake called them, had already worked a seemingly irreversible change in the life of the average man. To such a man, nature was either something he owned and was free to exploit, or nature was a place he could seldom go, perhaps only on his vacation.

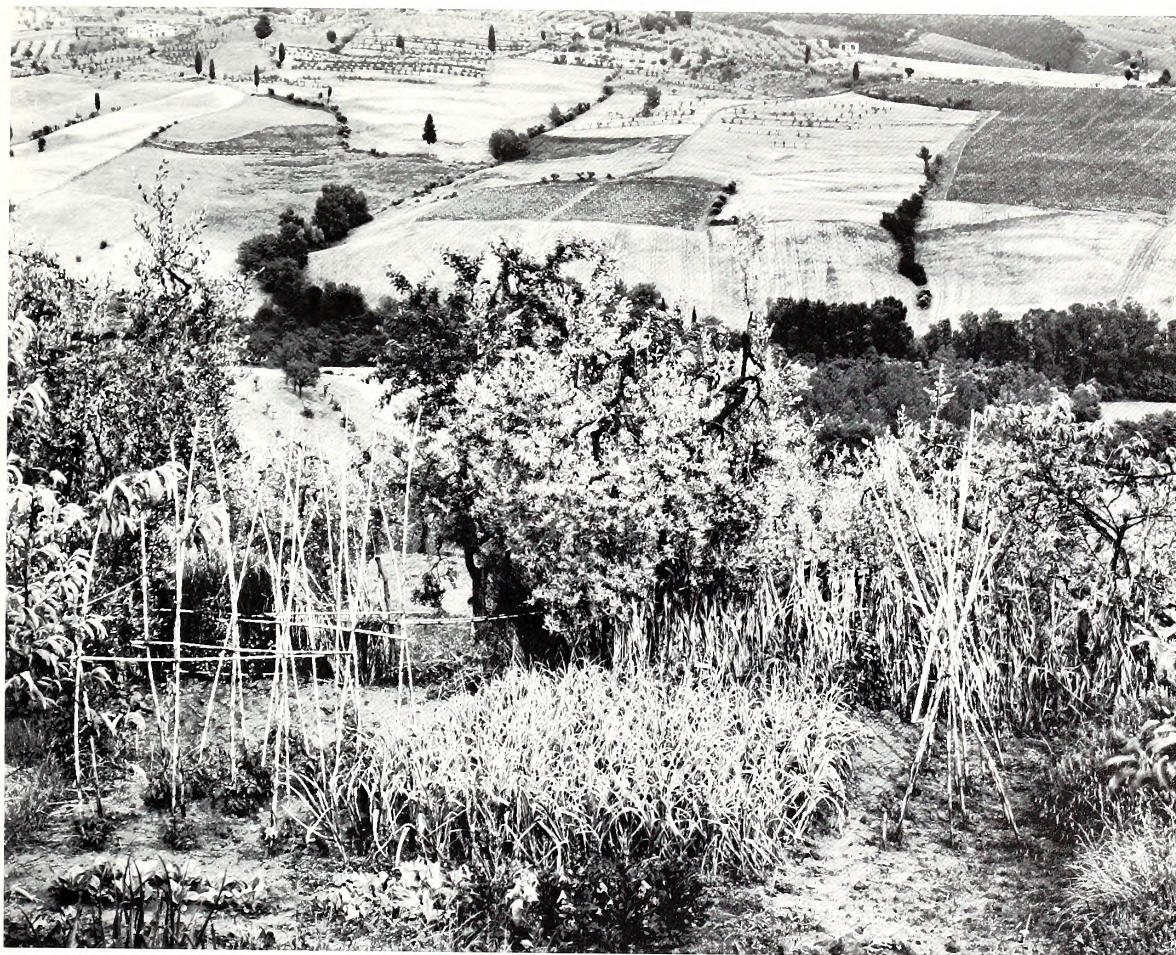
In a poem on Spring, Blake wrote the deceptively simple lines, "Little Lamb, Here I am." Rightly, in our times, we have become acutely aware of the destructive forces in nature and we do not find it possible to exclude man from our picture.

"Little Lamb, Here I am," conveys the openness with which the complex man may in some moments stand before the rigor of nature. We may even glimpse the means with which to accept ourselves. Before nature, what I see does not truly belong to anyone; I know that I cannot have it, in fact, I am not sure what I am seeing. May we, nonetheless, learn to value this Earth more.

To stand before nature is as imaginative as real and a state of mind is the limit of what we can see. Perceiving forces is a working problem in scale, and our position determines that scale. The two realities: the Little Lamb and the Average Man, suggest a condition far apart. Our survival and the poetic imagination require us to bring the two together.

Emmet Gowin, 1983





I.

*Poggibonsi, Italy 1979*

Photograph

19.1 x 24.1 cm (7½ x 9½ in.)

All works courtesy of the artist





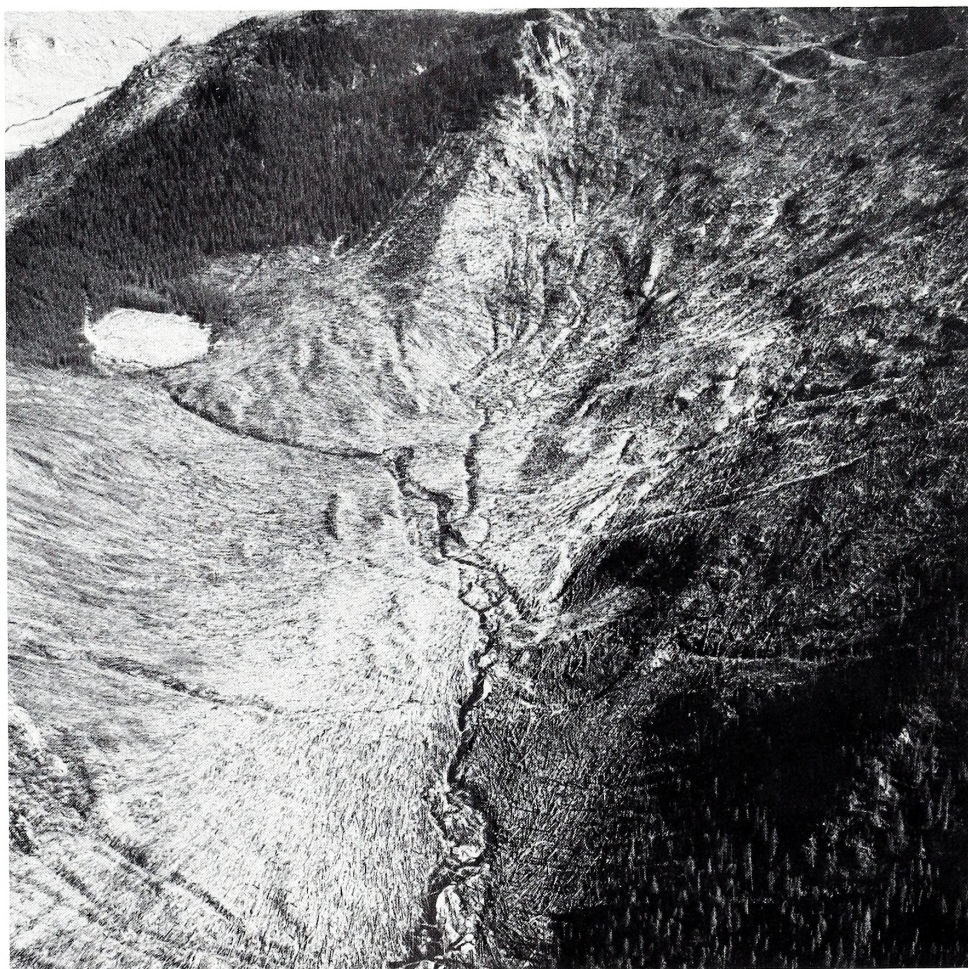
2.  
*Edith* 1980  
Photograph  
15.9 x 15.9 cm ( 6¼ x 6¼ in.)





3.  
*Scarperia, Italy* 1980  
Photograph  
19.1 x 24.1 cm (7½ x 9½ in.)

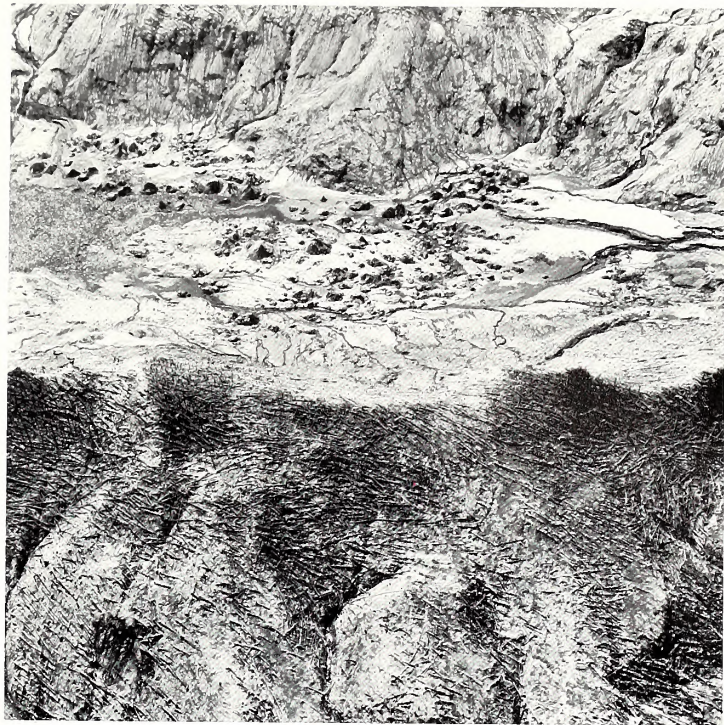




4.  
*Area of Mt. St. Helens 1980*  
Photograph  
25.4 x 25.4 cm (10 x 10 in.)



5.  
*Bear Core, Mt. St. Helens* 1980  
Photograph  
25.4 x 25.4 cm (10 x 10 in.)



6.  
*Mt. St. Helens* 1980  
Photograph  
25.4 x 25.4 cm (10 x 10 in.)





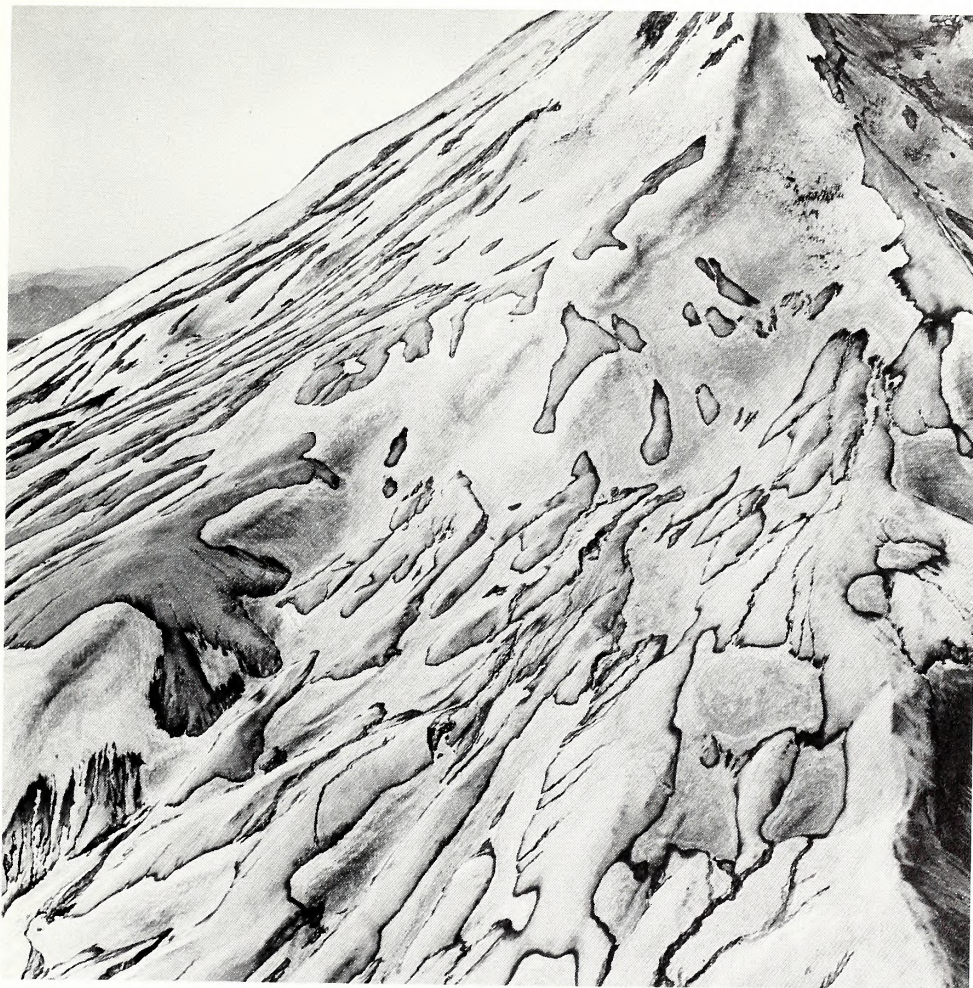


7.  
*Elk Rock, Mt. St. Helens 1981*  
Photograph  
25.4 x 25.4 cm (10 x 10 in.)



8.  
*Toutle River Valley, Mt. St. Helens 1981*  
Photograph  
25.4 x 25.4 cm (10 x 10 in.)





9.  
*Mt. St. Helens* 1982  
Photograph  
25.4 x 25.4 cm (10 x 10 in.)





10.  
*Edith* 1982  
Photograph  
17.8 x 22.9 cm (7 x 9 in.)

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# Doug Hall

Born 1944, San Francisco

Resides in San Francisco

## Education

Harvard University, Cambridge, Massachusetts, B.A., 1966  
Rinehart School of Sculpture of the Maryland Institute of Art,  
Baltimore, M.F.A., 1969

## Awards

1981 Governor of Prefecture's Award, "Protopia '81," Tokyo  
1978 National Endowment for the Arts Fellowship  
1977, 76 "Möbius Video Exhibition" Award, San Francisco  
1967 The Skowhegan School of Painting and Sculpture,  
Maine, Scholarship

## One-Person Exhibitions

An asterisk (\*) signifies exhibitions, performances, and/or  
videotapes created in collaboration with the artists Diane  
Andrews Hall and Jody Proctor under the group name  
T. R. Uthco.

- 1983 Film in the Cities, Minneapolis  
1982 Media Study Inc., Buffalo, New York  
1981 Amarillo Art Center, Texas (in collaboration with Jody  
Proctor and Chip Lord)  
Anthology Film Archives, New York\*  
80 Langton Street, San Francisco (exh. cat.)  
Los Angeles Institute of Contemporary Art  
1980 80 Langton Street, San Francisco (exh. cat.)  
Long Beach Museum of Art, California (in collaboration  
with Jody Proctor and Chip Lord)  
Washington Project for the Arts, Washington, D.C.  
1979 University Art Museum, University of California,  
Berkeley (in collaboration with Diane Andrews Hall)  
1978 Whitney Museum of American Art, New York\*  
1977 The Maryland Institute of Art, Baltimore  
The Otis Art Institute Gallery, Los Angeles\*  
1977, 76 LaMamelle Arts Center, San Francisco\*  
1976 Long Beach Museum of Art, California\*  
1975 The Contemporary Arts Museum, Houston  
The Detroit Institute of Arts\*  
The Ninety-Nine Cent Floating Theater, Pittsburgh\*  
The Theater Project, Baltimore\*  
1974 The Maryland Institute of Art, Baltimore\*  
Nazareth College, Kalamazoo, Michigan\*  
Portland Center for the Visual Arts, Oregon\*  
1973 Vancouver Art Gallery, British Columbia\*

## Selected Group Exhibitions and Performances

- 1983 Whitney Museum of American Art, New York, "1983  
Biennial Exhibition" (exh. cat.)  
1982-83 Media Study Inc., Buffalo, New York, "Video/  
TV:Humor/Comedy" (exh. cat.) (traveling exh.)  
1982 The Museum of Modern Art, New York, "Reading  
Video"  
Park City, Utah, "The United States Film and Video  
Festival"  
Toronto, Ontario, "Festival of Festivals" (exh. cat.)  
1981 The American Center, Paris, "Independent Vision"  
John F. Kennedy Center, Washington, D.C., "American  
Film Institute Video Festival" (exh. cat.)  
Tokyo, "Protopia '81"  
1980 Museum of Contemporary Art, Chicago, "Video Art:  
The Electronic Medium"  
San Francisco Art Institute Galleries, "The San Fran-  
cisco Art Institute Annual" (exh. cat.)  
University Art Museum, University of California, Berke-  
ley; LaMamelle Arts Center, San Francisco; and other  
locations in California, "Video 80" (exh. cat.) (spon-  
sored by the San Francisco International Video Festival)  
1979 San Francisco Museum of Modern Art, "Space/Time/  
Sound—1970's: A Decade in the Bay Area" (exh. cat.)  
1977 "Documenta 6," Kassel, West Germany (exh. cat.)  
1976 San Francisco Museum of Modern Art, "Video: An  
Overview"

## Selected References

- Robert Atkins, "The San Francisco International Video Fes-  
tival," *Artforum* 21, 8 (April 1983):78-79.  
Micki McGee, "Artists Making the News, Artists Re-making  
the News," *Afterimage* (Rochester, New York) 10, 4 (Novem-  
ber 1982):6-9.  
Mary Stofflet, "Art or Television," *Studio International* 195,  
995 (June 1982):74-79.  
Doug Hall, "Ronald Reagan: The Politics of Image," *Video*  
80 (San Francisco) 4 (Spring 1982):28-30.  
Steve Seid, "Watching TV with Doug Hall & Chip Lord,"  
*Video Networks: Bay Area Video Coalition Monthly* (Septem-  
ber 1981):1-2, 5, 8.  
John F. Stodder, "Dateline Amarillo," *Artweek* 11, 32  
(October 1980):3-4.



Barbara London, "A Chronology of Video Activity in the United States: 1965-1980," *Artforum* 9, 11 (September 1980):42-45.

Eugeni Bonet, Joaquim Dols, Antoni Mercader, and Antoni Muntadas, *En Torno al Video*, Barcelona, Spain: Editorial Gustavo Gili, S.A., 1980.

Mary Stofflet, "Doug Hall," *Artforum* 18, 7 (March 1980):83.

Jody Proctor, "Edited by Fire," *High Performance* 2, 1, 5 (March 1979):27.

Carl Loeffler, *Performance Anthology*, San Francisco: Contemporary Arts Press, 1979.

Barry Brennan, "T. R. Uthco's Dialogues," *Artweek* 8, 41 (December 1977):7.

T. R. Uthco, "Ancora Per Assurdo," *Domus* 563 (October 1976):54.

T. R. Uthco, "San Francisco," *Domus* 546 (May 1975):41.

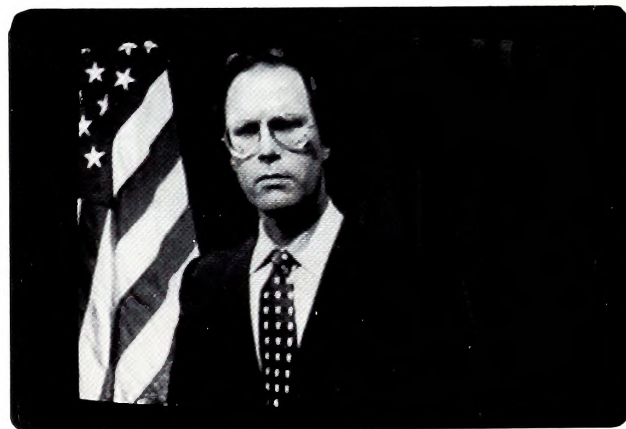
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A large body of my work is a study of what I call "The Theory of the Spectacle." This theory presupposes that the culture has a pervasive power which is the sum of the attitudes of the people manifested through their Common Will, and, possibly, through the cultural institutions created to express this Will. The Spectacle affirms, at whatever cost, cultural values through all the means available to it (architecture, art, pageantry, industrial design, athletics, mass media, etc.) These Spectacles support cultural attitudes and serve to direct us as a society. I am preoccupied with contemporary culture—with the assumptions that it makes and the way that these are expressed. The inspiration for these concerns is to be found more in modern social philosophy than in the visual arts.

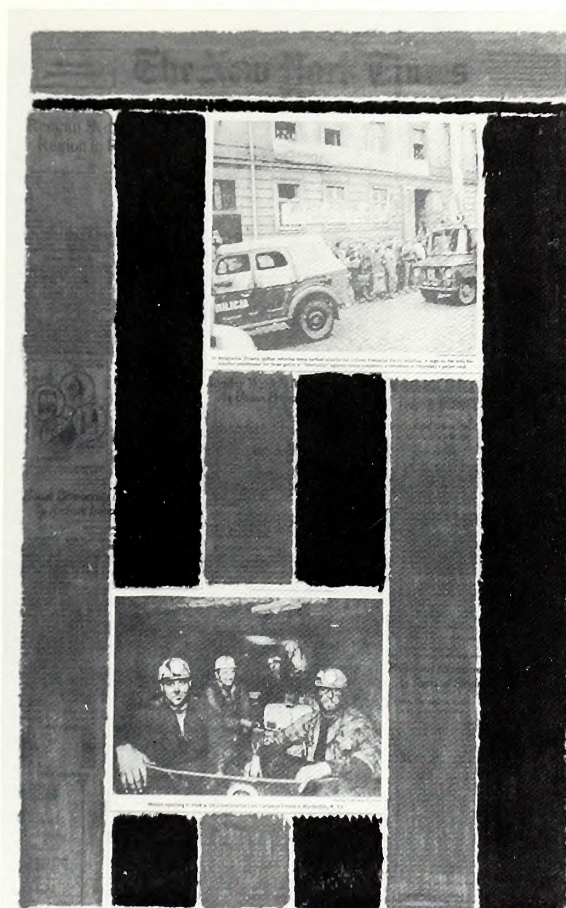
Although my work is a critique of society (or, at least, it wishes to function that way), it draws no conclusions and suggests no remedies. I am an imagist and not a social worker. The conclusions that one is to draw from my work (for example, my compulsive involvement with red and black) are intentionally ambiguous. My role is to present images, not to resolve them. This is not to abdicate my responsibility as an artist since I, like you, would like to know everything before I die. Art is an ecstatically humbling occupation.

Doug Hall, 1983

On the occasion of this exhibition, the artist has created a special installation consisting of a continuously playing videotape, *The Speech* (1982); two red and black flags with flag poles and one red curtain on a rod; and the following works.

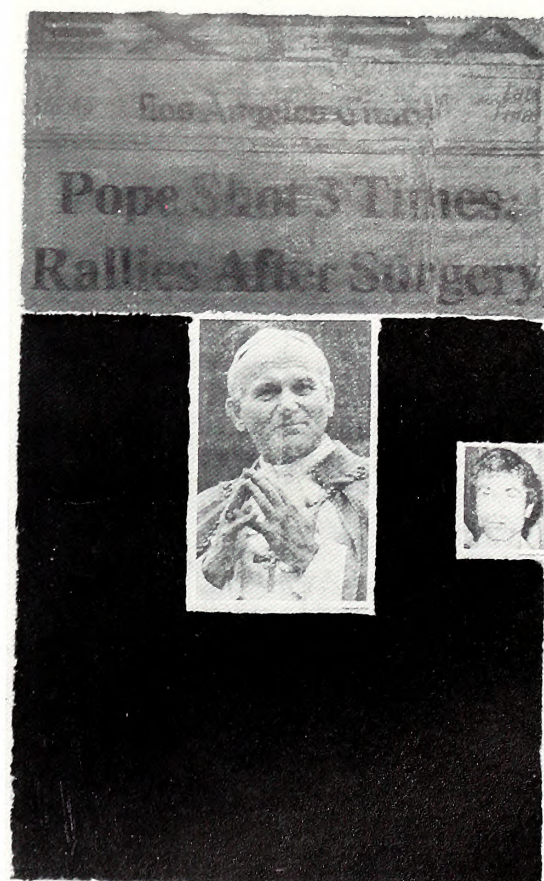


*The Speech* 1982  
Videotape (detail)  
4 min., 3/4 in.  
Photo: Doug Hall



1.  
Newspaper Drawing: *The New York Times* 1981  
Oil stick on newspaper  
36.8 x 57.8 cm (14½ x 22¾ in.)

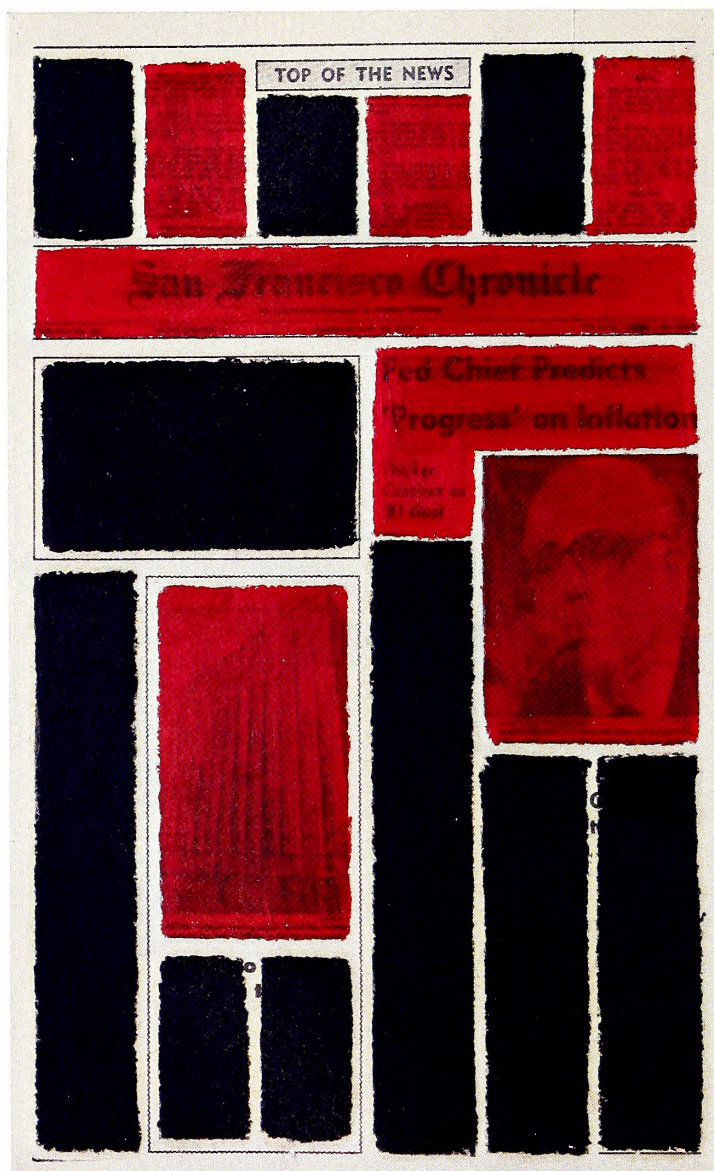
2.  
Newspaper Drawing: *Oakland Cop, Civilian Killed in Shootout* 1981  
Oil stick on newspaper  
35.6 x 57.8 cm (14 x 22¾ in.)  
(not ill.)



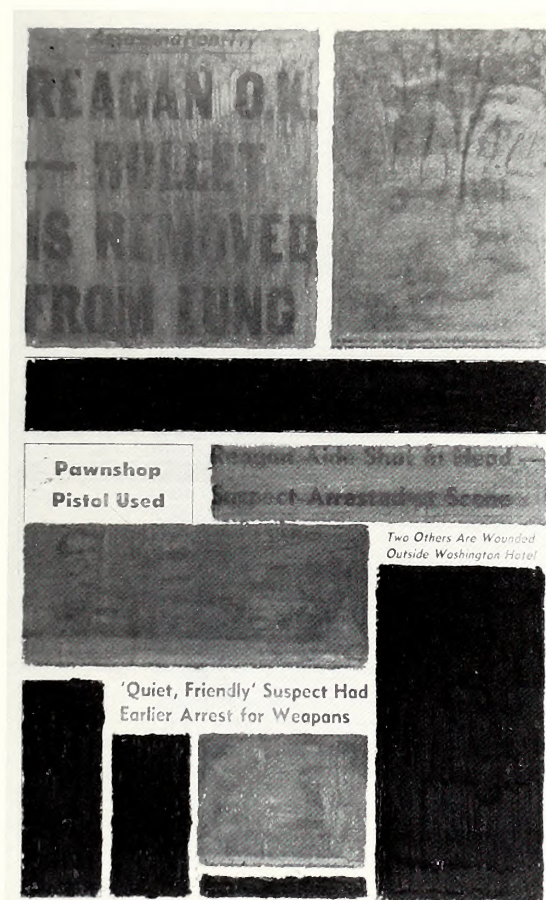
3.  
Newspaper Drawing: *Pope Shot 3 Times, Rallies After Surgery* 1981  
Oil stick on newspaper  
35.6 x 57.8 cm (14 x 22¾ in.)

All works courtesy of the artist

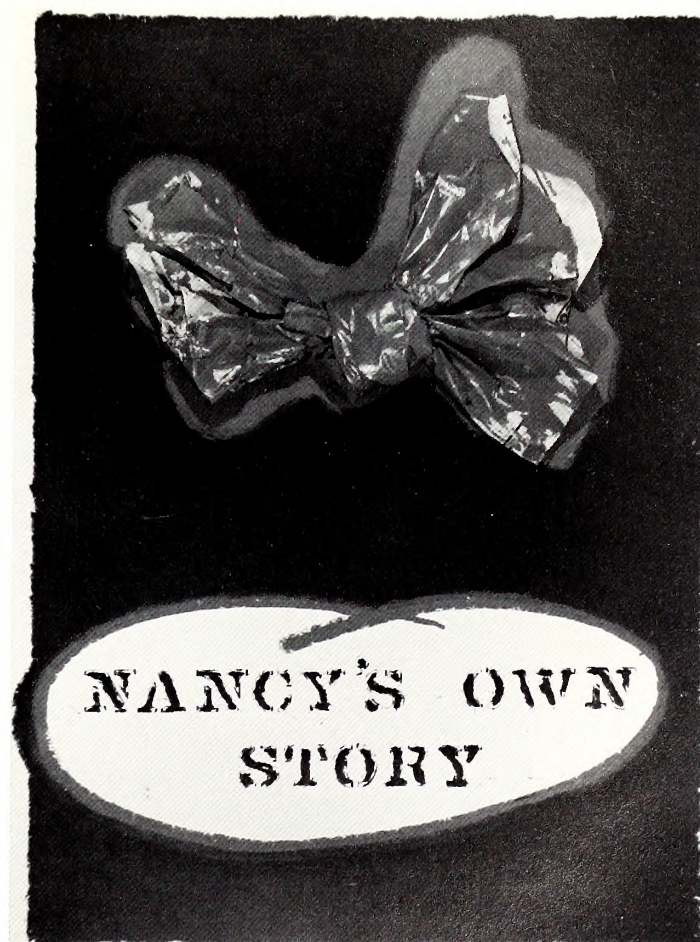




4.  
*Newspaper Drawing: Fed Chief Predicts "Progress" on  
 Inflation 1981*  
 Oil stick on newspaper  
 35.6 x 57.8 cm (14 x 22<sup>3</sup>/<sub>4</sub> in.)



5.  
*Newspaper Drawing: Reagan O.K.—Bullet Is  
 Removed from Lung 1981*  
 Oil stick on newspaper  
 35.6 x 57.8 cm (14 x 22¾ in.)



6.  
*Nancy's Own Story 1982*  
 Acrylic, collage, and oil stick on paper  
 50.8 x 66 cm (20 x 26 in.)

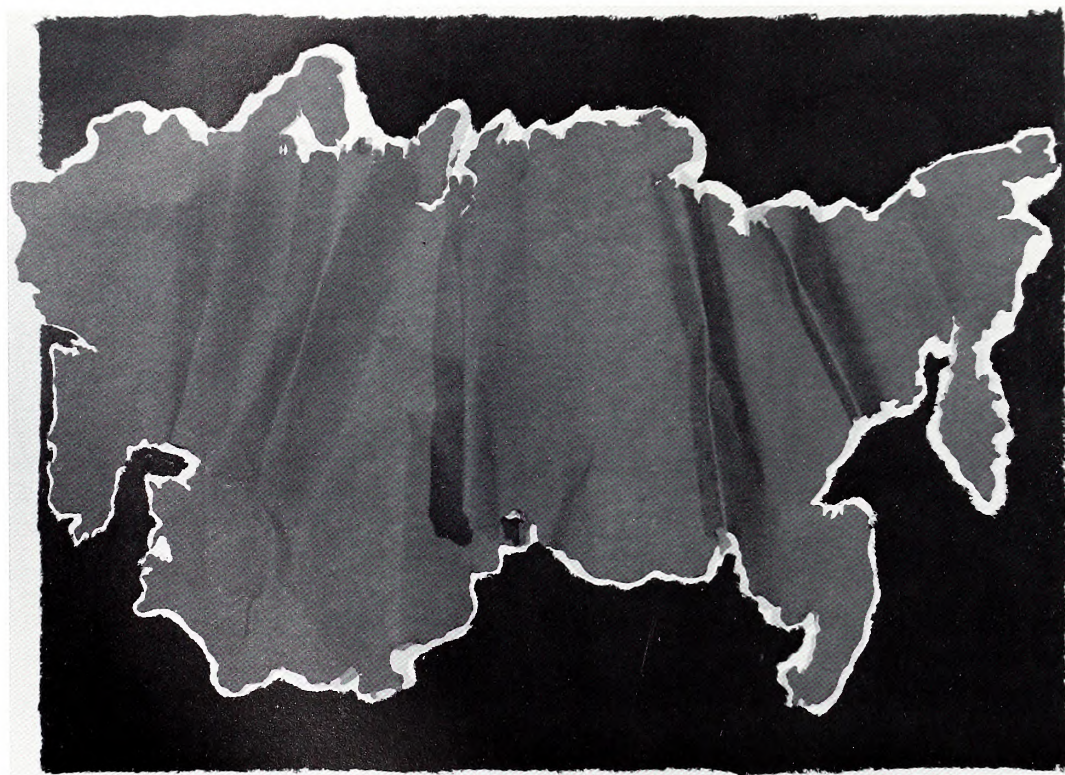


7.  
*Red and Black Studies of Symbols #1* 1982  
Latex on paper  
53.3 x 73.7 cm (21 x 29 in.)  
(not ill.)

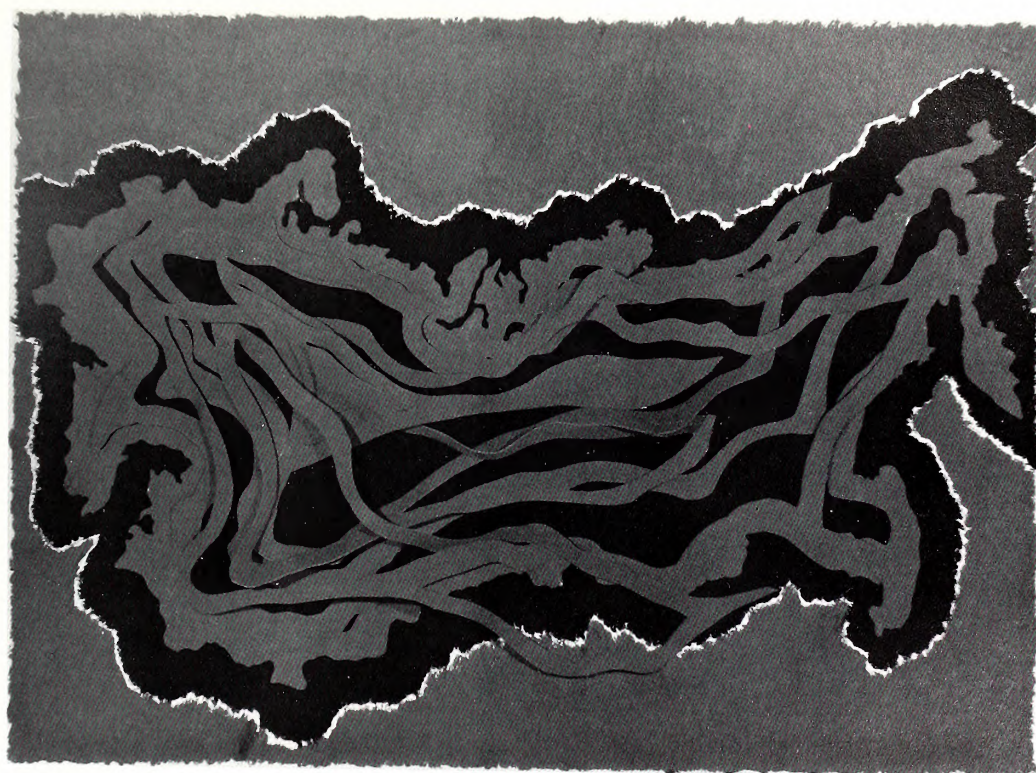
8.  
*Red and Black Studies of Symbols #2* 1982  
Latex on paper  
53.3 x 73.7 cm (21 x 29 in.)  
(not ill.)

9.  
*Red and Black Studies of Symbols #4* 1982  
Latex on paper  
73.7 x 53.3 cm (29 x 21 in.)  
(not ill.)

10.  
*Red and Black Studies of Symbols #5* 1982  
Latex on paper  
73.7 x 53.3 cm (29 x 21 in.)  
(not ill.)



11.  
*The Soviet Union Crumpled* 1982  
Collage and oil stick on paper  
50.8 x 66 cm (20 x 26 in.)



12.  
*The Soviet Union Cut into a Continuous Strip* 1982  
Collage and oil stick on paper  
50.8 x 66 cm (20 x 26 in.)



13.

*Study of Symbols #17: The Hammer & Sickle* 1982

Oil stick on paper

50.8 x 66 cm (20 x 26 in.)

(not ill.)

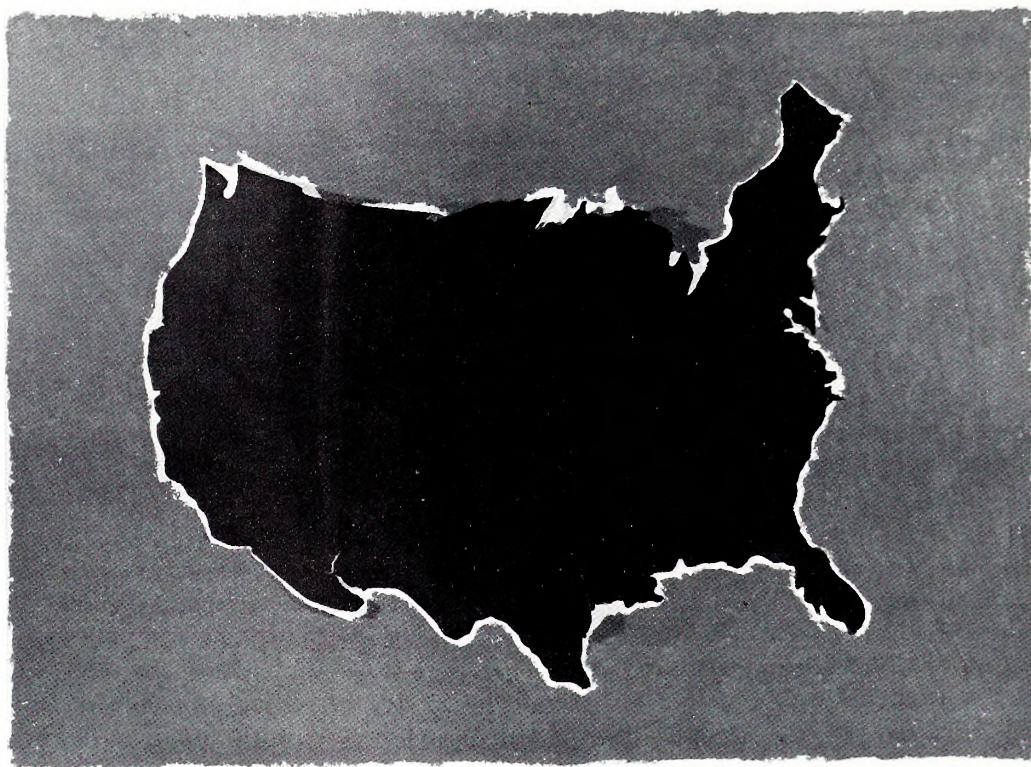
14.

*Untitled* 1982

Collage, latex, and oil stick on paper

50.8 x 66 cm (20 x 26 in.)

(not ill.)

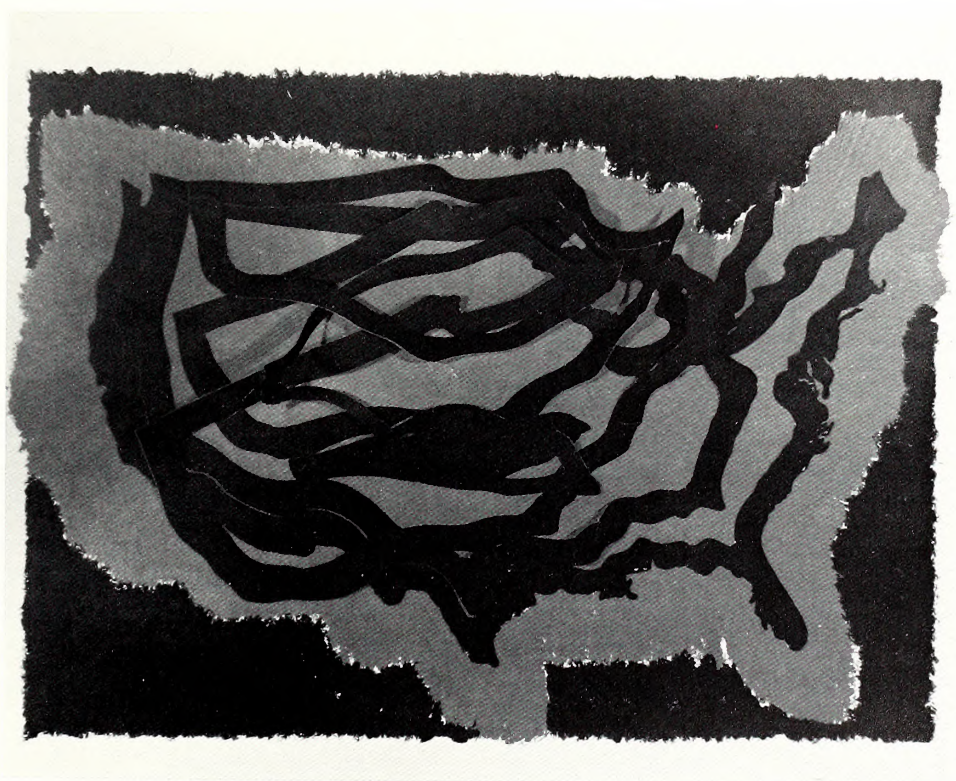


15.

*The United States Crumpled* 1982

Collage and oil stick on paper

50.8 x 66 cm (20 x 26 in.)



16.  
*The United States Cut into a Continuous Strip* 1982  
Collage and oil stick on paper  
50.8 x 66 cm (20 x 26 in.)



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# Marvin Harden

Born (not available), Austin, Texas

Resides in Chatsworth, California

## Education

University of California, Los Angeles, B.A., 1959; M.A., 1964

## Awards and Commissions

1983 John Simon Guggenheim Memorial Foundation Fellowship

1972 National Endowment for the Arts Fellowship

## One-Person Exhibitions

1983 Conejo Valley Art Museum, Thousand Oaks, California

1982 Los Angeles Municipal Art Gallery (exh. cat.)

1979 Newport Harbor Art Museum, Newport Beach, California (exh. cat.)

1978 James Corcoran Gallery, Los Angeles

1977 California State College, Bakersfield

1976 College of Creative Studies, University of California, Santa Barbara

1975 David Stuart Galleries, Los Angeles

1972 Brand Library Art Center, Glendale, California  
Irving Blum Gallery, Los Angeles  
Los Angeles Harbor College

1971 Whitney Museum of American Art, New York (exh. brochure)

1969 Occidental College, Los Angeles

1967, 66, 64 Ceeje Galleries, Los Angeles

## Selected Group Exhibitions

1982 Laguna Beach Museum of Art, and Los Angeles Institute of Contemporary Art, California (sponsored by Fellows of Contemporary Art), "Changing Trends: Content and Style" (exh. cat.)

Los Angeles Municipal Art Gallery, "L.A. Art: An Exhibition of Contemporary Paintings" (exh. cat.)

Nagoya City Museum, Japan, "Exhibition of Contemporary Los Angeles Artists"

1981 Alternative Museum, New York, and Real Art Ways, Hartford, Connecticut, "Post-Modernist Metaphors" (exh. cat.)

Art Center College of Design, Pasadena, California, "Decade: Los Angeles Painting in the Seventies" (exh. cat.)

1980 Franklin Furnace, New York, "Dialects: The Artists"

1977 The Brooklyn Museum, New York, "30 Years of American Printmaking, Including the 20th Annual Print Exhibition" (exh. cat.)

Fine Arts Gallery, California State University, Los Angeles, "Miniature" (exh. cat.)

Fine Arts Gallery, California State University, Northridge, "The Intimate Object" (exh. cat.)

Fine Arts Gallery, Long Beach City College, California, "Drawing: Various Approaches" (exh. cat.)

The Frederick S. Wight Art Gallery of University of California at Los Angeles, "The Early Sixties at UCLA" (exh. cat.)

Los Angeles County Museum of Art, "Private Images: Photographs by Painters"

Newport Harbor Art Museum, Newport Beach, California, "Business Not as Usual"

1976 The Art Galleries, California State University, Long Beach, "The Lyon Collection: Modern and Contemporary Works on Paper" (exh. cat.)

Los Angeles Municipal Art Gallery, "An Exhibition in Tribute to Dr. Martin Luther King, Jr." (exh. cat.)

1975 Newport Harbor Art Museum, Newport Beach, California, "A Drawing Show" (exh. cat.)

1974 Los Angeles County Museum of Art, "Selections from Cirrus Editions, Ltd." (exh. brochure)

1973 Los Angeles Municipal Art Gallery, "Separate Realities" (exh. cat.)

1969 Fort Worth Art Center Museum, Texas, "Drawings" (exh. cat.) (traveling exh.)

La Jolla Museum of Contemporary Art, California, "The California Landscape, Then and Now"

## Public Collections

Atlantic Richfield Company, Los Angeles

City of Los Angeles

City National Bank, Beverly Hills, California

The Museum of Modern Art, New York

University Art Museum, University of California, Berkeley

Vesti Trust, Boston

Whitney Museum of American Art, New York

### Selected References

- Constance M. Mallinson, "Marvin Harden: A Sustained Vision," *Artweek* 13, 12 (March 1982):1, 20.
- William Wilson, "Soul-Shapes in an Empty Field," *Los Angeles Times*, March 17, 1982.
- Sandy Ballatore, "Artists' Tribute to King," *Artweek* 7, 5 (January 1976): 17.
- Melinda Wortz, "New Editions," *Art News* 80, 7 (September 1981):160.
- Joseph E. Young, "New Editions," *Art News* 74, 1 (January 1975):62.
- Roberto Arrellanes, "Recent Drawings, California," *Artweek* 5, 14 (April 1974):2.
- Melinda Wortz, "Uses of Realism," *Artweek* 5, 3 (January 1974):5.
- Melinda Terbell, "Los Angeles," *Arts Magazine* 45, 7 (May 1971):48.

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The work is the statement—it speaks for itself.

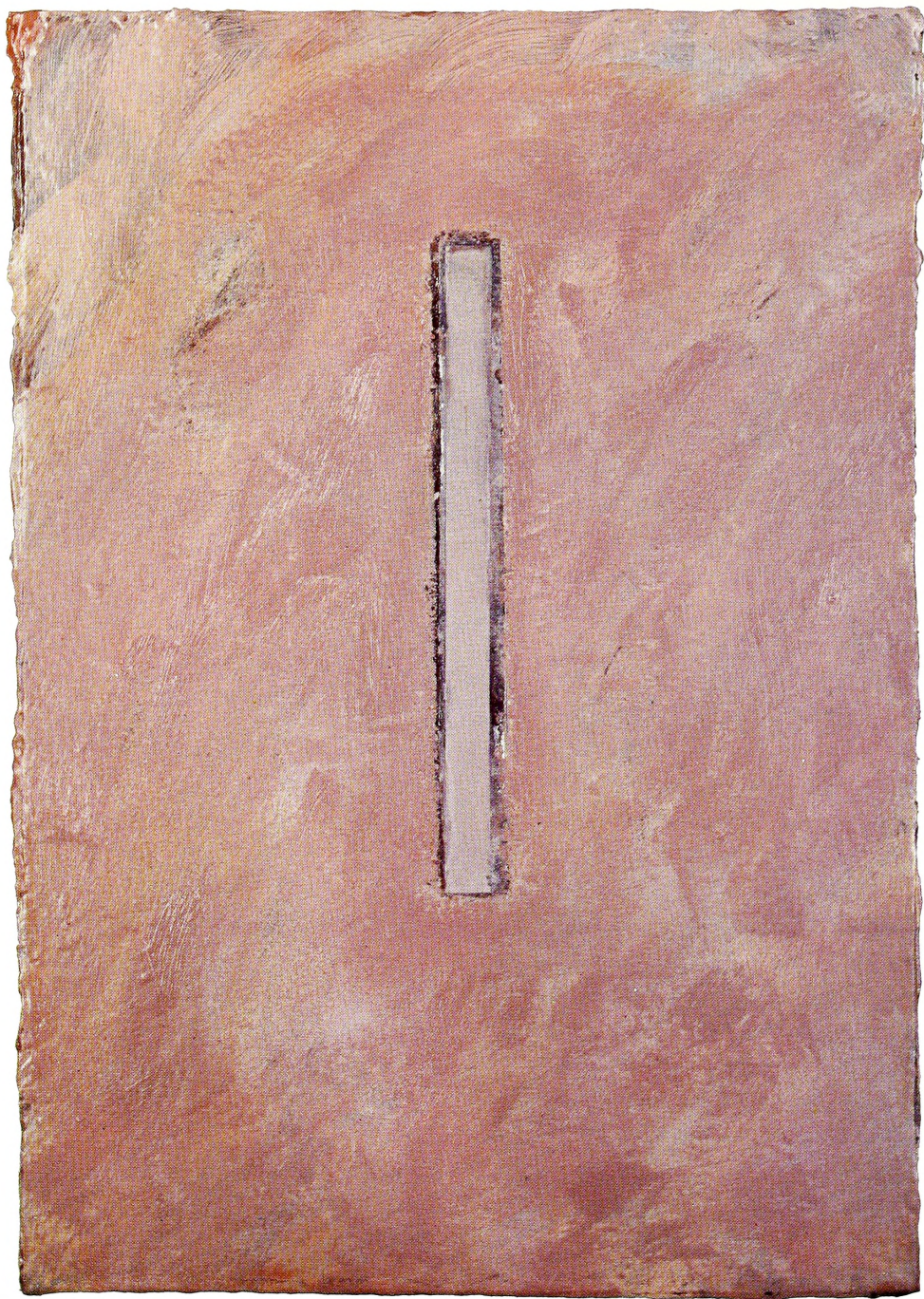
Marvin Harden, 1983



I.  
*untitled image—in the gap of passage (p:i) 1979*  
Acrylic, beeswax, oil, and rhoplex on masonite  
103 x 72 cm (40½ x 28¾ in.)  
Courtesy of Dobrick Gallery Ltd., Chicago

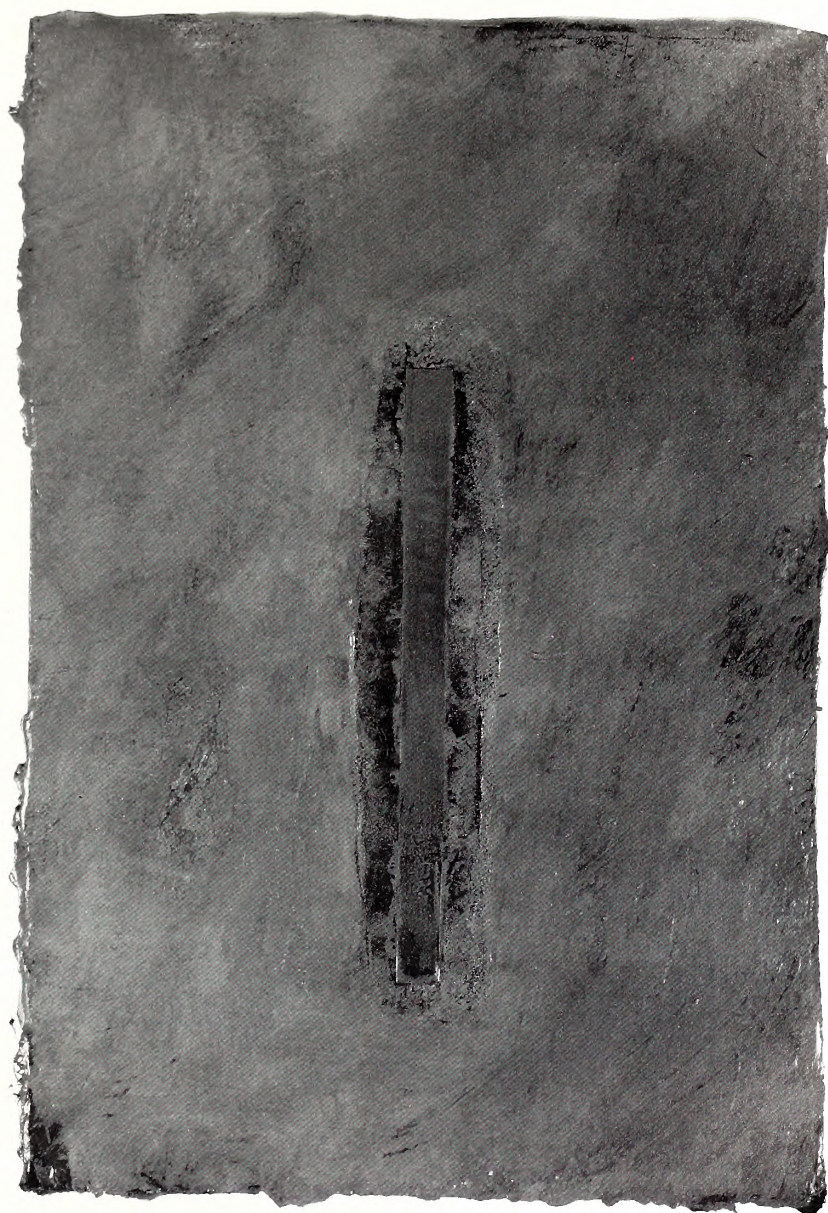
All edges of works are irregular and dimensions are approximate





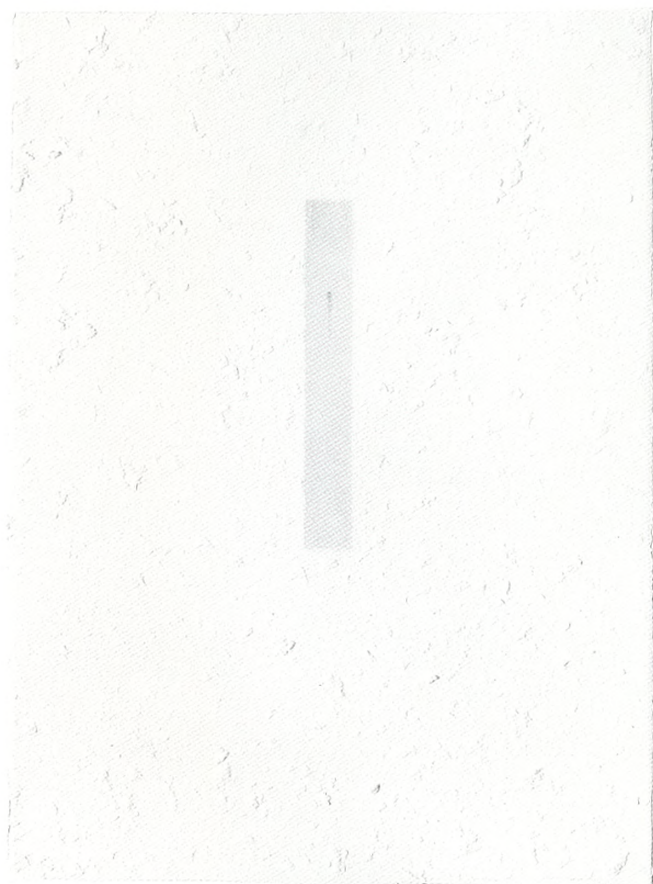
2.  
*untitled image—in the gap of passage (p:iii)* 1980-82  
Beeswax, oil, and rhoplex on masonite  
103 x 72 cm (40½ x 28¼ in.)  
Courtesy of the artist





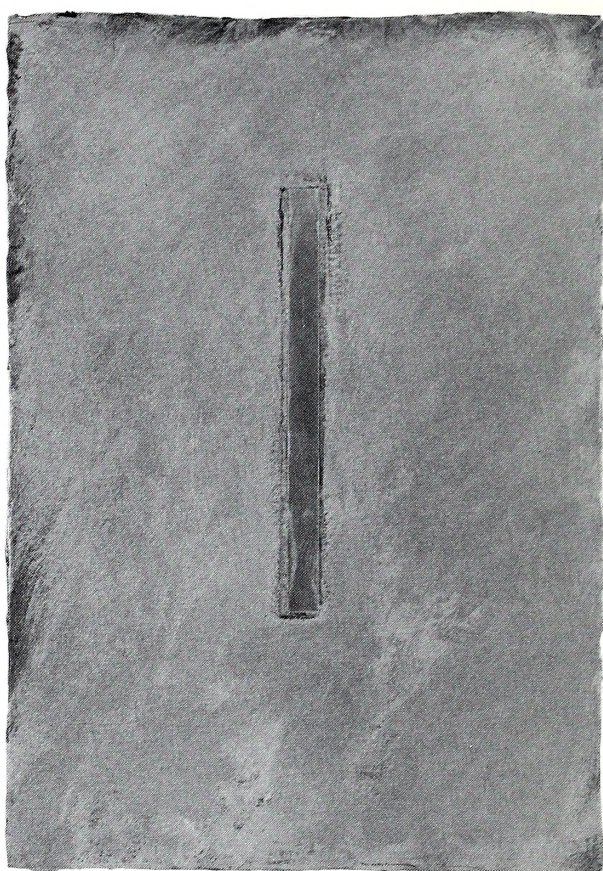
3.  
*untitled image—in the gap of passage (p:vii) 1981*  
Alkyd, beeswax, oil, and rhoplex on canvas  
77.5 x 66 cm (30½ x 26 in.)  
Courtesy of the artist





4.  
*untitled image—in the gap of passage (d:xv) 1981*  
Pencil and colored pencil on paper  
76.5 x 57.2 cm (30<sup>1</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>2</sub> in.)  
Courtesy of the artist

5.  
*untitled image—in the gap of passage (d:xvi) 1981*  
Pencil and colored pencil on paper  
76.5 x 57.2 cm (30<sup>1</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>2</sub> in.)  
Courtesy of Dobrick Gallery Ltd., Chicago  
(not ill.)



6.  
*untitled image—in the gap of passage (p:iv) 1981-82*  
Acrylic, beeswax, oil, and rhoplex on canvas  
103 x 72 cm (40<sup>1</sup>/<sub>2</sub> x 28<sup>1</sup>/<sub>4</sub> in.)  
Courtesy of Dobrick Gallery Ltd., Chicago

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# John McNamara

Born 1950, Cambridge, Massachusetts

Resides in Brookline, Massachusetts

## Education

Massachusetts College of Art, Boston, B.F.A., 1971;

M.F.A., 1977

## Awards and Commissions

1981 National Endowment for the Arts Fellowship

1980 Massachusetts Art and Humanities Grant

## One-Person Exhibitions

1982 The Exhibition Space at 112 Greene St., New York

1982, 81, 80 Cutler/Stavaridis Gallery, Boston

1971 Massachusetts College of Art, Boston

1970 Winfinsky Gallery, Salem State College, Massachusetts

1969 Hundred Souls Gallery, Plymouth, Massachusetts

## Selected Group Exhibitions

1982 The Currier Gallery of Art, Manchester, New Hampshire, "New England Painters"

1981 Fitchburg Art Museum, Massachusetts, "Epic Abstractionists"

Institute of Contemporary Art, Boston, "Boston Now: Abstract Painting" (exh. cat.)

1978 Rose Art Museum, Brandeis University, Waltham, Massachusetts, "Fresh Images"

1970 The Arts and Science Center, Nashua, New Hampshire, "Upcoming Young American Artists" (exh. cat.)

Ward-Nasse Gallery, Boston, "Salon 70"

## Public Collections

Clarke University, Worcester, Massachusetts

DeCordova and Dana Museum and Park, Lincoln, Massachusetts

Massachusetts General Hospital, Boston

Massachusetts Institute of Technology, Cambridge

Museum of Fine Arts, Boston

Rose Art Museum, Brandeis University, Waltham, Massachusetts

## Selected References

Gail Banks, "Six Boston Artists Who Are About to Make It Big," *Boston Magazine* 75, 5 (May 1983):138-145.

Theodore Wolff, "The Home Forum: The Many Masks of Contemporary Art," *Christian Science Monitor*, April 7, 1983.

Christine Temin, "Best Shows of 1982," *Boston Globe*, December 26, 1982.

Theodore Wolff, "Where Have All the Painterly Painters Gone?" *Christian Science Monitor*, December 21, 1982.

Carl Belz, "John McNamara," *Arts Magazine* 57, 3 (November 1982):13.

Nancy Stapen, "John McNamara," *Art New England* 3, 6 (May 1982):7.

Christine Temin, "McNamara's Shimmering Bands," *Boston Globe*, March 31, 1982.

Kenneth Baker, "Abstracting Reality," *Boston Phoenix*, March 23, 1982.

Robert Taylor, "Best Shows of 1981," *Boston Sunday Globe*, December 27, 1981.

Pamela Allara, "The Scope of Boston Art Is Much Broader Than It Would Appear," *Art News* 80, 9 (November 1981): 126-131.

David Joselit, "Epic Abstractionists: John McNamara and Rick Harlow," *Art New England* 2, 9 (October 1981):4.

Kenneth Baker, "Local Color at the ICA," *Boston Phoenix*, May 26, 1981.

Nancy Stapen, "John McNamara," *Art New England* 2, 6 (May 1981):8.

Kenneth Baker, "Seeing Is Believing: John McNamara's Maximum Space," *Boston Phoenix*, April 21, 1981.

Robert Taylor, "Heroic Works, Disaster and Nature in Three Shows," *Boston Sunday Globe*, April 5, 1981.

Robert Taylor, "Big Is Beautiful," *Boston Globe*, January 15, 1981.

Elizabeth Findley, "John McNamara at Cutler/Stavaridis," *Art in America* 68, 7 (September 1980):130.

Bonnie Saulvier, "John McNamara's Cathedrals," *New Boston Review* (Cambridge, Massachusetts) 5, 2-4 (June/July 1980): 23-24.

Kenneth Baker, "Forms and Patterns," *Boston Phoenix*, January 22, 1980.

Gabriella Jeppson, "John McNamara and Roger Kizik," *Art New England* 1, 2 (January 1980):6.

Robert Taylor, "Images at Brandeis: Vital, Engrossing," *Boston Sunday Globe*, November 26, 1978.



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For me, painting is an exceedingly hard process. At times I feel as if I am making the same picture many times over; however, each time the image shifts and advances, hinting at a new possibility.

My large-scale paintings are open to the viewer's own interpretation and response.

John McNamara, 1983



I.

*Conspiracy* 1982

Oil on canvas

274.3 x 518.2 cm (108 x 204 in.)

All works courtesy of Stavaridis Gallery, Boston





2.  
*Tigersea* 1982  
Oil on canvas  
274.3 x 457.2 cm (108 x 180 in.)



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# Ada Medina

Born 1948, Carrizo Springs, Texas  
Resides in Des Moines, Iowa

## Education

Layton School of Art and Design, Milwaukee, B.F.A., 1972  
University of Iowa, Iowa City, M.A., 1973; M.F.A., 1974

## Awards and Commissions

- 1982 Faculty Research Grant, Drake University, Des Moines, Iowa
- 1981 Jerome Foundation Award, Minneapolis
- 1978 Yaddo Fellowship, Saratoga Springs, New York
- 1977 Fine Arts Work Center Fellowship, Provincetown, Massachusetts

## One-Person Exhibitions

- 1982 Artemisia Gallery, Chicago (exh. brochure)  
Blanden Memorial Art Gallery, Fort Dodge, Iowa (exh. brochure)  
W.A.R.M. Invitational Gallery, Minneapolis (exh. brochure)
- 1979 The Art Gallery, Harmon Fine Arts Center, Drake University, Des Moines, Iowa (exh. brochure)
- 1976 Detamble Gallery, Wake Forest University, Winston-Salem, North Carolina (exh. brochure)
- 1973 Gallery 2111, Milwaukee, Wisconsin (exh. brochure)

## Selected Group Exhibitions

- 1983 Gallery East at The Art Institute of Boston, "Works on Paper" (exh. brochure)
- 1982 Des Moines Art Center, Iowa, "34th Iowa Artists Annual" (exh. cat.)
- 1981 International Institute, St. Louis, Missouri, "Midwest Mexican-American Artists"  
Olson Larsen Gallery, West Des Moines, Iowa, "10 Artists" (exh. brochure)  
Zaner Gallery, Rochester, New York, "Small Works National '81" (exh. cat.)
- 1980 Blanden Memorial Art Gallery, Fort Dodge, Iowa, "Second Iowa Drawing Invitational" (exh. cat.)

- 1979 Art and Design Gallery, University of Kansas, Lawrence, "Paperworks" (exh. brochure)
- 1978 Chautauqua Galleries, New York, "The Chautauqua Exhibition of American Art: 21st National Jury Show" (exh. cat.)  
Fine Arts Museum of San Francisco, Downtown Center, "The Downtown Dog Show"
- 1977 Artemisia Gallery, Chicago, "Invitational Exhibition" John Michael Kohler Arts Center, Sheboygan, Wisconsin, "Beauty of the Beast" (exh. brochure)  
Springfield Art Museum, Missouri, "Accessions/1976-77" (exh. cat.)
- 1976 Provincetown Art Association, Massachusetts, "2nd Annual National Graphics"  
The Rising Company, St. Louis, Missouri, "New Directions in Drawing and Painting"  
Springfield Art Museum, Missouri, "46th Annual Exhibition" (exh. cat.)
- 1975 Springfield Art Museum, Missouri, "45th Annual Exhibition" (exh. cat.)
- 1974 Joslyn Art Museum, Omaha, Nebraska, "13th Midwest Biennial" (exh. cat.)  
Mt. Mary College, Milwaukee, "Six Artists"

## Public Collections

Springfield Art Museum, Missouri

## Selected References

- Ada Medina, "*Prima Terra, Mala Hora*," *Fedora* (Stiletz, Oregon) 2 (April 1980):[21, 22].
- Ada Medina, "*Cuento, She died/a famous woman/denying her wounds . . . , Stream Into Years, Time After Time*," *Calyx: A Journal of Art and Literature by Women* (Corvallis, Oregon) 4, 2 (October 1979):25-30.
- Christine Tamblin, "Group Invitational," *New Art Examiner* 4, 10 (Summer 1977):16.

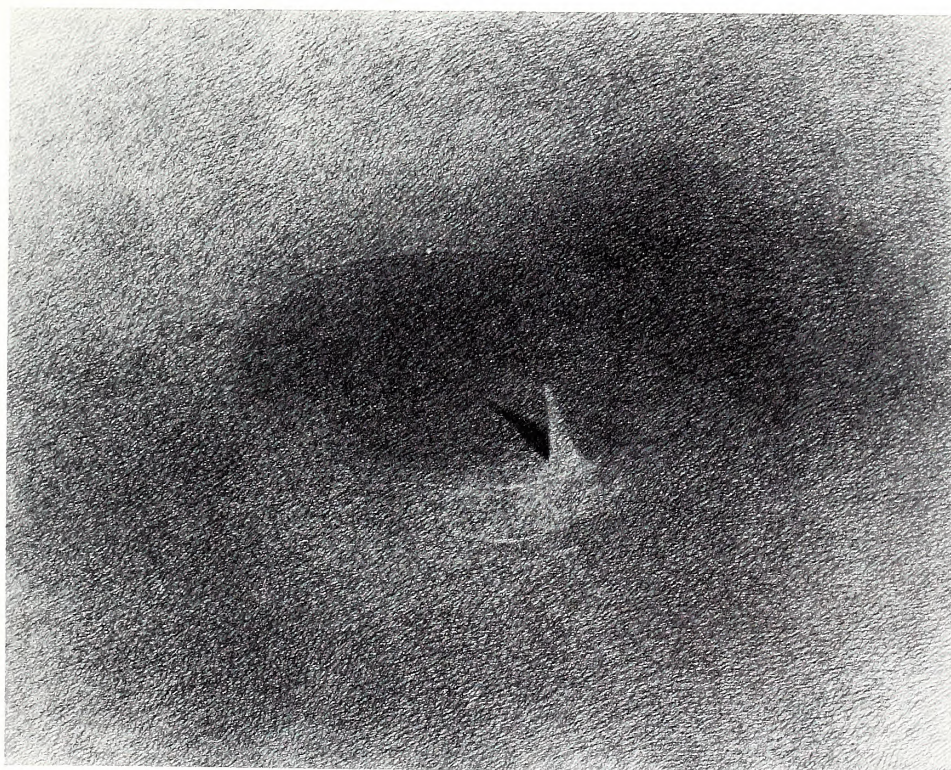
The unique directness, immediacy, intimacy, and revelatory nature of drawing are of special importance to me. Drawing, being such an expeditious art form, quickly bares one's perceptual and conceptual capacities. For me, it is a process which especially lends itself to making ideas clear.

In the works exhibited here I have envisioned earth planes, primary forms, space, and light. These are imaginary sites, none physically existing. These drawings do not seek to describe nature, nor do they detail a ritual or myth. Although, for example, the physical act of vigil was the motivating theme for "Vigil Series," these works aspire to evoke inner states and not

merely to define physical reality. I strive for drawings that can capture tension, unease, and quietude through the vehicle of unassuming, elemental "subjects."

The "Vigil Series" drawings and my current work have multiple points of entry. In addition to their formal, objective structure, they are also linked to my private memory bank of history, ideas, and the compelling images and sensations born of a Mexican-American upbringing in Southern Texas.

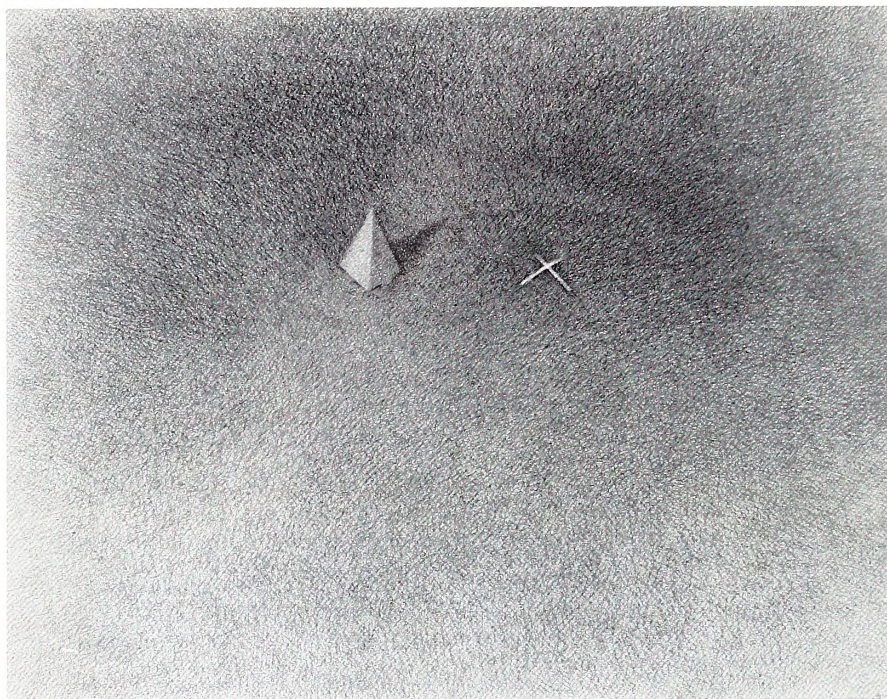
Ada Medina, 1983



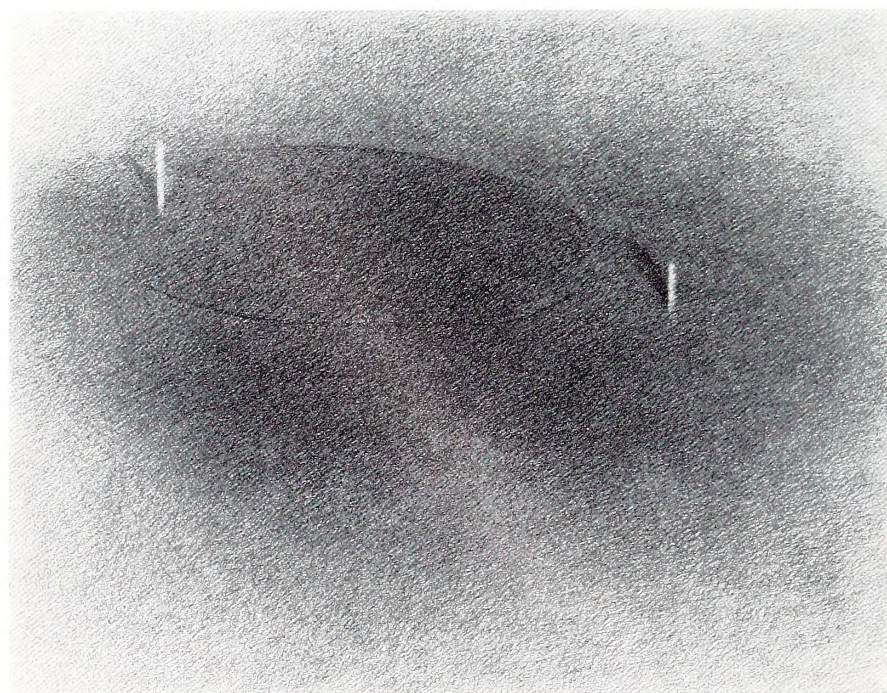
I.  
*Vigil Series, No. 31* 1981  
Graphite on paper  
58.4 x 73.7 cm (23 x 29 in.)

All works courtesy of the artist



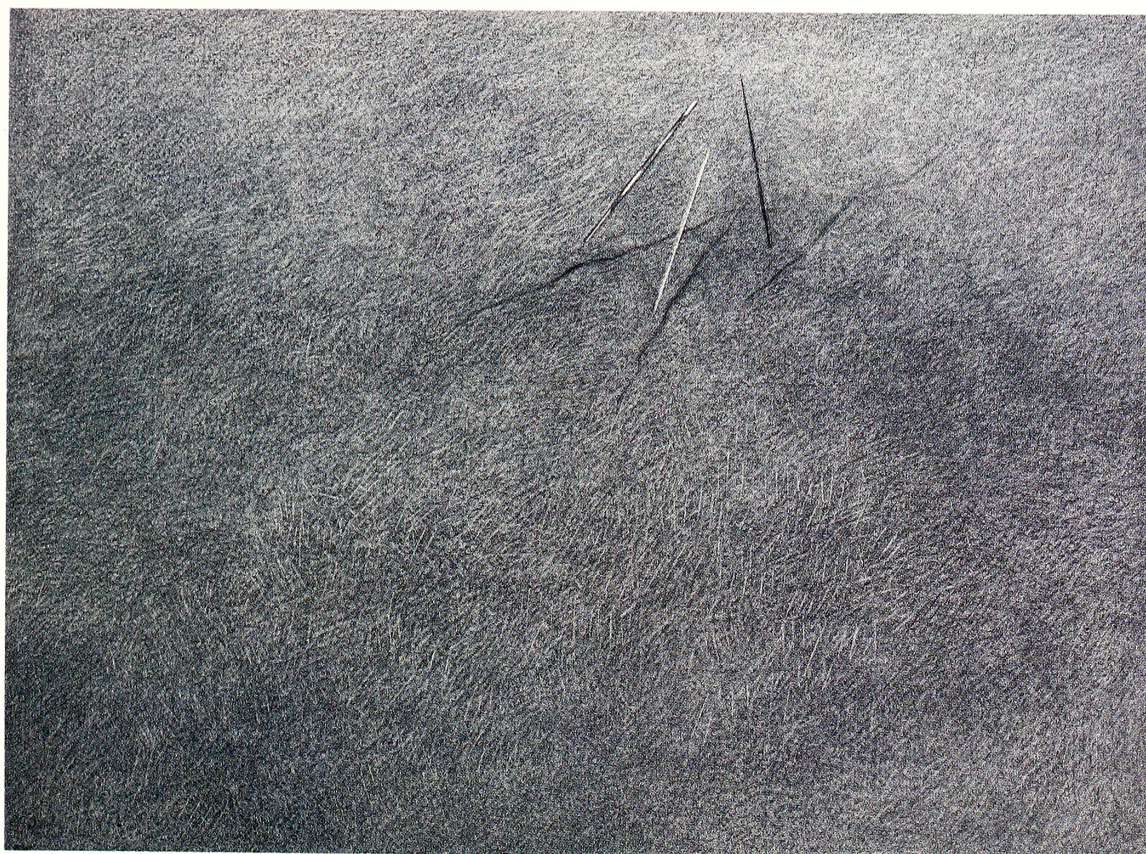


2.  
*Vigil Series, No. 32* 1981  
 Graphite on paper  
 58.4 x 73.7 cm (23 x 29 in.)



3.  
*Vigil Series, No. 34* 1981  
 Graphite on paper  
 58.4 x 73.7 cm (23 x 29 in.)





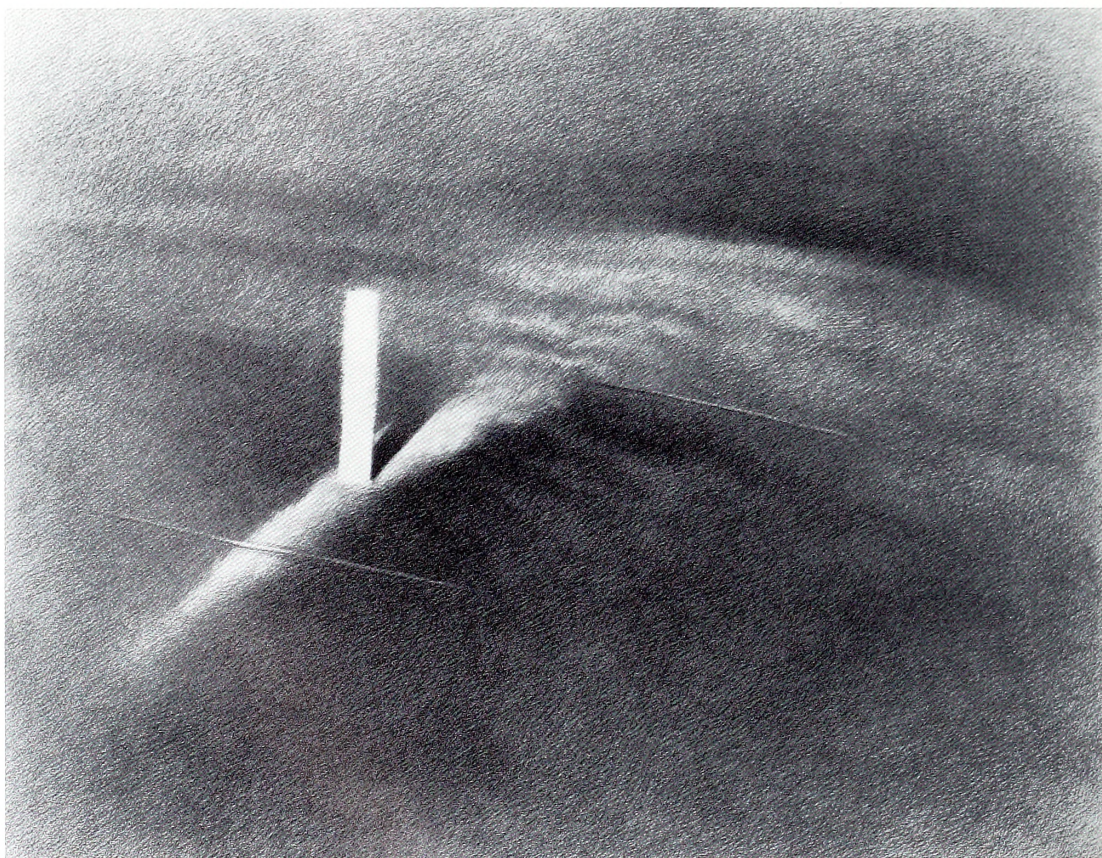
5.

*Source 8/82 1982*

Charcoal on paper

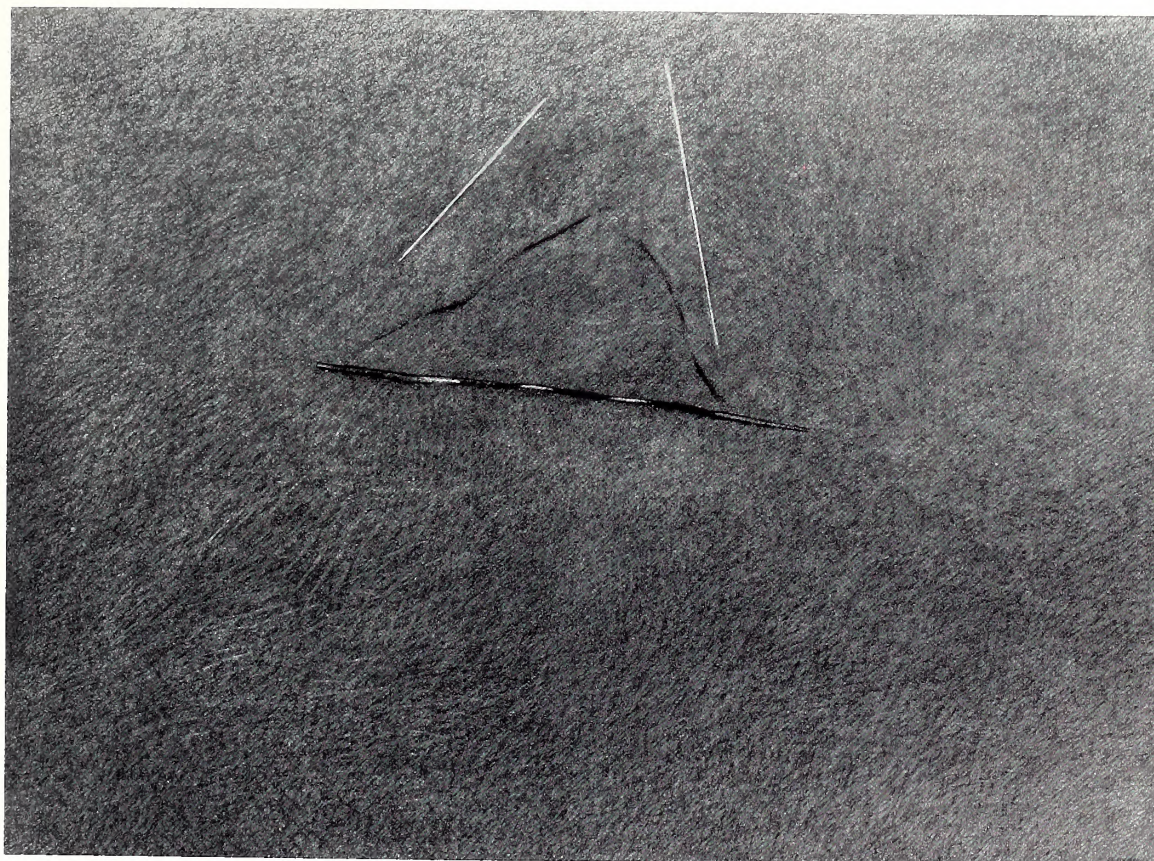
75.6 x 102.2 cm (29<sup>3</sup>/<sub>4</sub> x 40<sup>1</sup>/<sub>4</sub> in.)





4.  
*Vigil Series, No. 40* 1981  
Graphite on paper  
58.4 x 73.7 cm (23 x 29 in.)





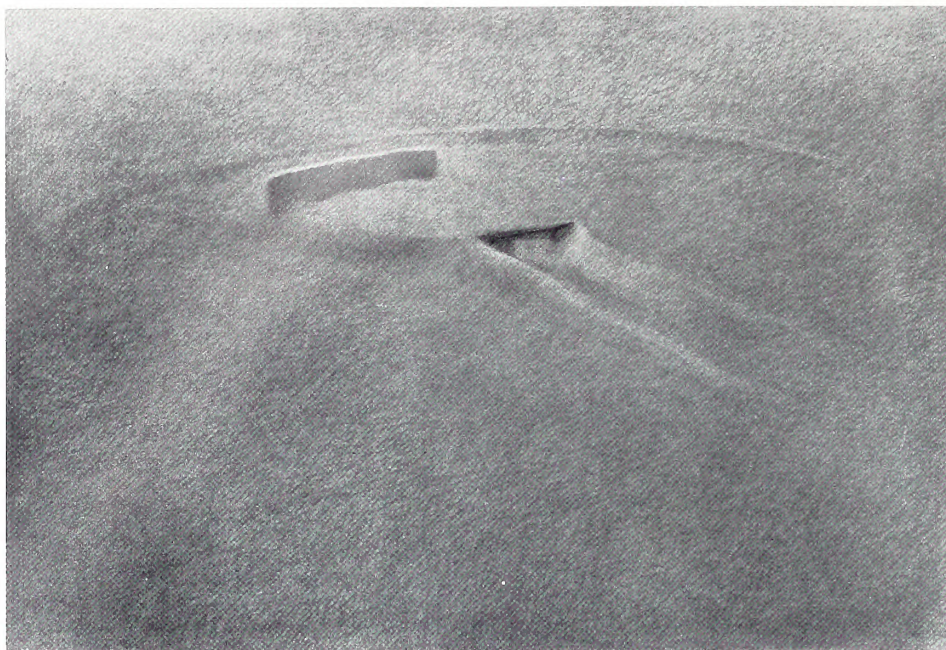
6.

*Source 8/82 (2) 1982*

Charcoal on paper

75.6 x 102.2 cm (29<sup>3</sup>/<sub>4</sub> x 40<sup>1</sup>/<sub>4</sub> in.)



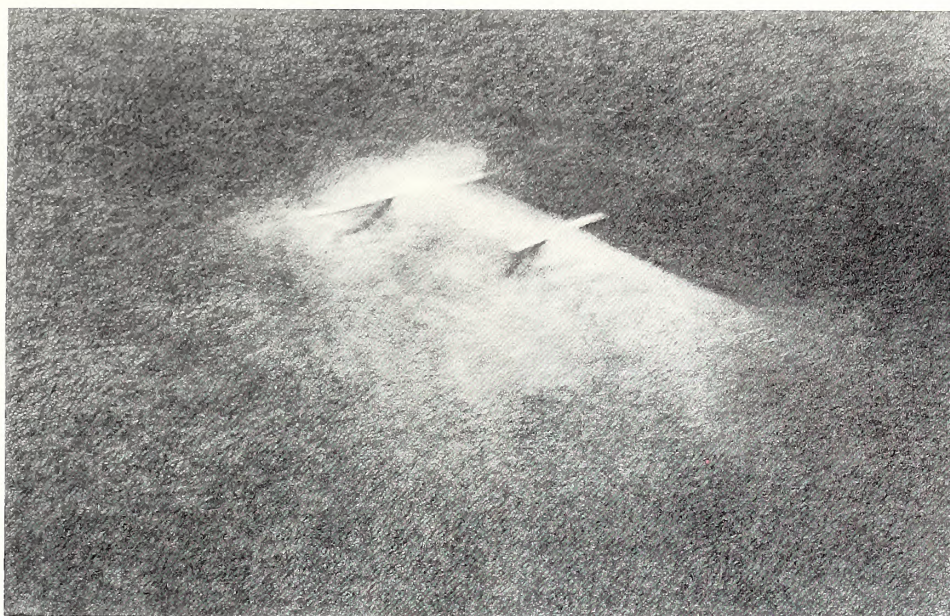


7.  
*Anónima* 1983  
 Charcoal on paper  
 76.8 x 113 cm (30<sup>1</sup>/<sub>4</sub> x 44<sup>1</sup>/<sub>2</sub> in.)

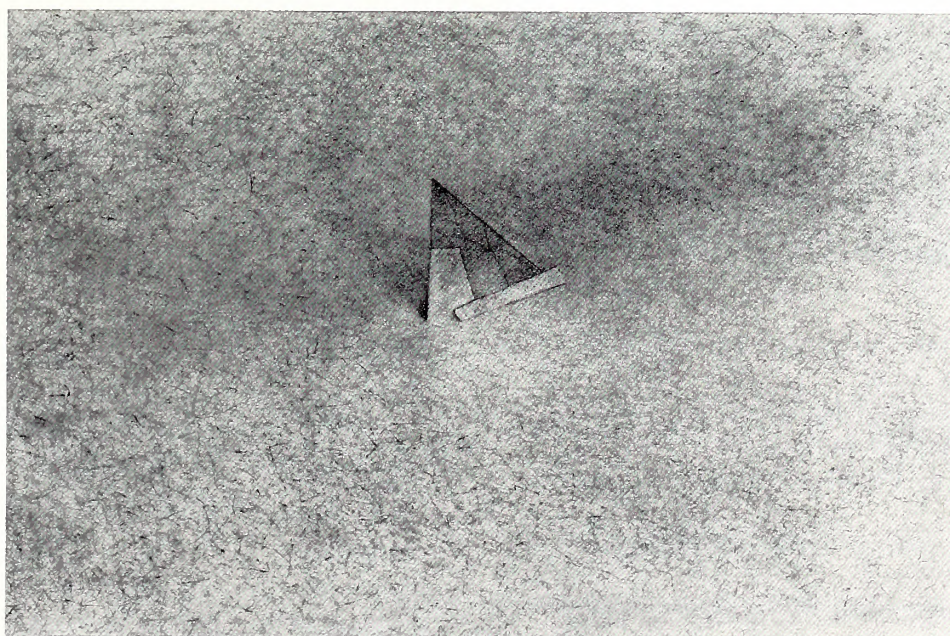


8.  
*Señal* 1983  
 Pastel on paper  
 66 x 101.6 cm (26 x 40 in.)





9.  
*Insomne* 1983  
Charcoal and pastel on paper  
66 x 101.6 cm (26 x 40 in.)



10.  
*Primaria* 1983  
Pastel on paper  
66 x 101.6 cm (26 x 40 in.)



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# Jesús Bautista Moroles

Born 1950, Corpus Christi, Texas

Resides in Rockport, Texas

## Education

El Centro Junior College, Dallas, A.A., 1975

North Texas State University, Denton, B.F.A., 1978

## Awards and Commissions

1983 Trammell Crow Company, Las Colinas, Dallas

Trammell Crow Company, Texas Commerce Tower,  
Arlington University of Houston

## One-Person Exhibitions

1982 Amarillo Art Center, Texas (exh. brochure)

Davis-McClain Galleries, Houston

Mattingly Baker Gallery, Dallas

The Nave Museum, Victoria, Texas

1981 El Centro Junior College, Dallas

Hill's Gallery, Santa Fe, New Mexico

## Selected Group Exhibitions

1983 Cayman Gallery, New York, "Contemporary Images—  
Thirteen South Texas Artists" (exh. cat.)

Center for Art and Performance, Houston, "Drawings  
and Maquettes—Bayou Show" (exh. brochure)

Davis McClain Galleries, Houston, "New Works in  
Granite"

Elisabeth Ney Museum, Austin, Texas, "Symposium  
Invitational Exhibition" (exh. brochure)

Gensler and Associates, Houston, "Mattingly Baker  
Gallery—A Dallas Preview"

Houston Festival, "Bayou Show" (exh. brochure)

Alternative Museum, Foto Gallery, Sculpture Center,  
New York, "Showdown: Perspectives on the Southwest"  
(exh. cat.)

University of Texas, Austin, "4th Texas Sculpture  
Symposium" (exh. cat.)

1982 Art Museum of South Texas, Corpus Christi, "AMST 1:  
Annual Juried Exhibition" (exh. brochure)

Center for Art and Performance, Houston, "Tejano  
Sculptors"

Denver Art Museum, Colorado, "Another Great Love  
Affair" (exh. brochure)

Heydt/Bair Gallery, Santa Fe, New Mexico, "Moroles  
and Lara"

Longview Museum and Arts Center, Texas, "Invitational  
'82" (exh. cat.)

Navy Pier, Chicago, "Chicago International Art Exposi-  
tion: Mile of Sculpture" (exh. cat.)

Reminisce Gallery, Inc., Fort Worth, "Sculpture—a  
Rediscovery"

San Francisco, "12th International Sculpture Confer-  
ence" (exh. cat.)

Shidoni Gallery, Tesuque, New Mexico, "Eighth Annual  
Shidoni Outdoor Sculpture Show" (exh. cat.)

Texas Fine Arts Association, Austin, "Texas Only"  
(exh. cat.)

Texas Invitational Sculpture Show, Huntsville, "A  
Celebration of Texas Sculpture" (exh. cat.)

The University Art Gallery, North Texas State Univer-  
sity, Denton, "North Texas State Sculpture Invitational"  
Watson/Denagy & Company, Houston, "A Dozen from  
Dallas"

1981 The Art Center, Waco, Texas, "The Art Center 1981  
Competition" (exh. brochure)

Connemara, Dallas, "Connemara Sculpture on the  
Green" (exh. brochure)

Foothills Art Center, Golden, Colorado, "The North  
American Sculpture Exhibition" (exh. cat.)

Laguna Gloria Art Museum at First Federal, Austin,  
"Mexican-American Art" (exh. cat.)

Shidoni Gallery, Tesuque, New Mexico, "Seventh An-  
nual Shidoni Outdoor Sculpture Show" (exh. cat.)

## Public Collections

North Texas State University, Denton

The Old Jail Foundation, Albany, Texas

University of Houston

## Selected References

Danny Goddard, "Sculptors Chisel Out Ideas at Symposium,"  
*Corpus Christi Caller Times*, April 24, 1983.

David L. Bell, "Jesús Bautista Moroles," *Artspace* 7, 2 (Spring  
1983):50-51.

Jana Vander Lee, "Texas Sculpture," *Artspace* 7, 1 (Winter  
1982-83):32-35.

Danny Goddard, "He's Taking His Art for Granite," *Corpus  
Christi Caller Times*, December 26, 1982.

David L. Bell, "Pueblos, the Old West & New Settlers Spell Tradition," *Art News* 81, 10 (December 1982):90-91.

Jana Vander Lee, "Texas Art Hot and Heavy," *Artspace* 6, 4 (Fall 1982):8-12.

Susan Zwinger, "The Eighth Annual Outdoor Sculpture Exhibition," *Artspace* 6, 4 (Fall 1982):63-64.

Greg Beal, "'Texas Only' a Stirring Mixture," *Austin American Statesman*, August 27, 1982.

Bill Marvel, "Critic's Choice," *The Dallas Morning News*, July 1, 1982.

Beverly J. Montgomery, "Sculpture of the Range," *The Collector Investor* 3, 2 (March 1982):21.

David L. Bell, "Noland and Moroles: Color and Form," *Artlines* (Santa Fe, New Mexico) 3, 1 (January 1982):16.

David L. Bell, "Exhibit that May Be Last for Gallery a Revelation," *Journal North* (Santa Fe), December 5, 1981.

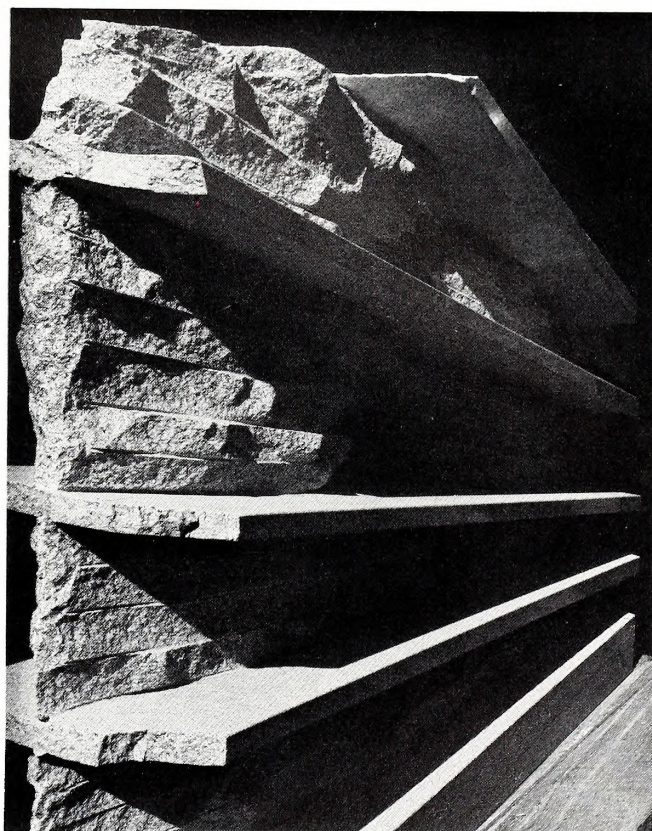
David L. Bell, "7th Shidoni Exhibition Overwhelming, Exciting," *Albuquerque Journal*, July 12, 1981.

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In Carrara, Italy, where I lived and worked in 1979-80, the marble quarries have been worked by man for centuries. Yet the mountain retains its integrity: Nature has reclaimed parts of the quarries while man proceeds to excavate in others; the two agents, nature and man, ultimately collaborate in the overall result.

Part of what I attempt with my sculpture is to bring the quarry into the gallery—to make the stone important by drawing attention to it, and to show the finished piece as the result of its interaction with its context. The stone itself is the starting point. I always choose pieces that already suggest their final form. By working directly in response to the character of the stone, I hope to expose the truth of the material.

Jesús Bautista Moroles, 1981



1.

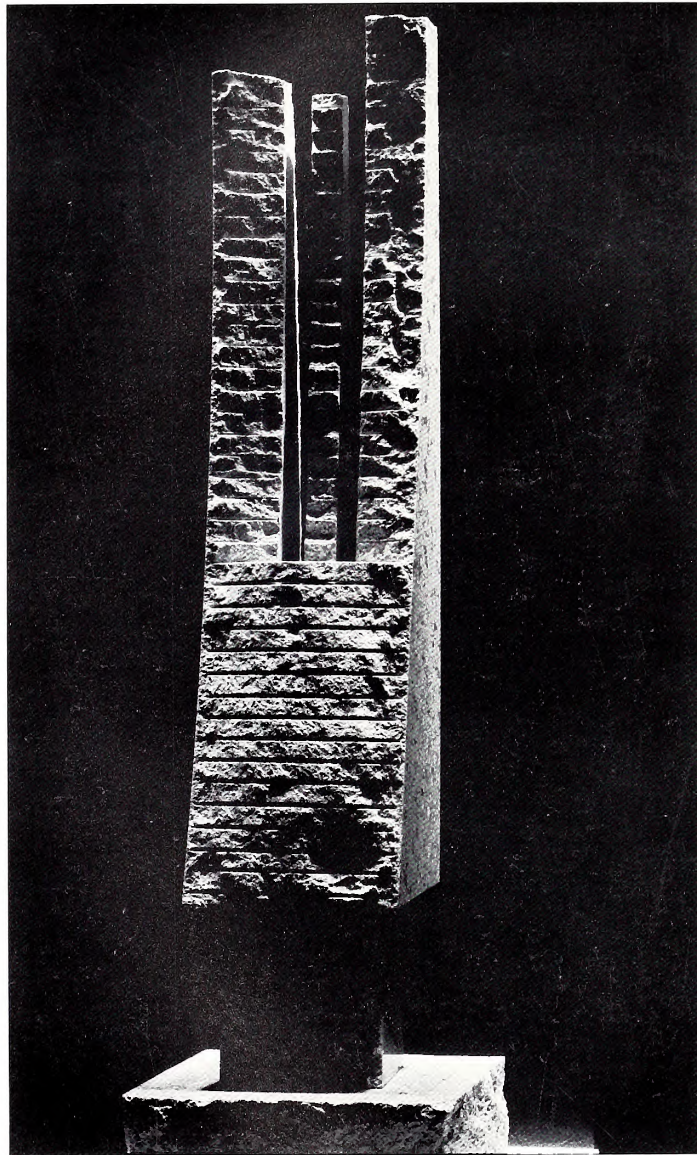
*Lapstrake I* 1980

Georgia granite

71.1 x 91.4 x 20.3 cm (28 x 36 x 8 in.)

Collection of Mr. and Mrs. W. Russell King III, Houston





2.  
*Flight I 1981*  
Oklahoma granite  
116.8 x 30.5 x 30.5 cm (46 x 12 x 12 in.)  
Collection of Andrews & Kurth, Houston





3.  
*Granite Tree* 1981  
Texas granite  
81.3 x 104.2 x 17.8 cm (32 x 41 x 7 in.)  
Courtesy of the artist





4.  
*Interlocking Altar* 1981  
Oklahoma granite  
68.6 x 96.5 x 76.2 cm (27 x 38 x 30 in.)  
Courtesy of the artist



5.  
*Spirit I* 1981  
Oklahoma granite  
99.1 x 30.5 x 28 cm (39 x 12 x 11 in.)  
Collection of Mr. and Mrs. W. Russell King III, Houston



6.

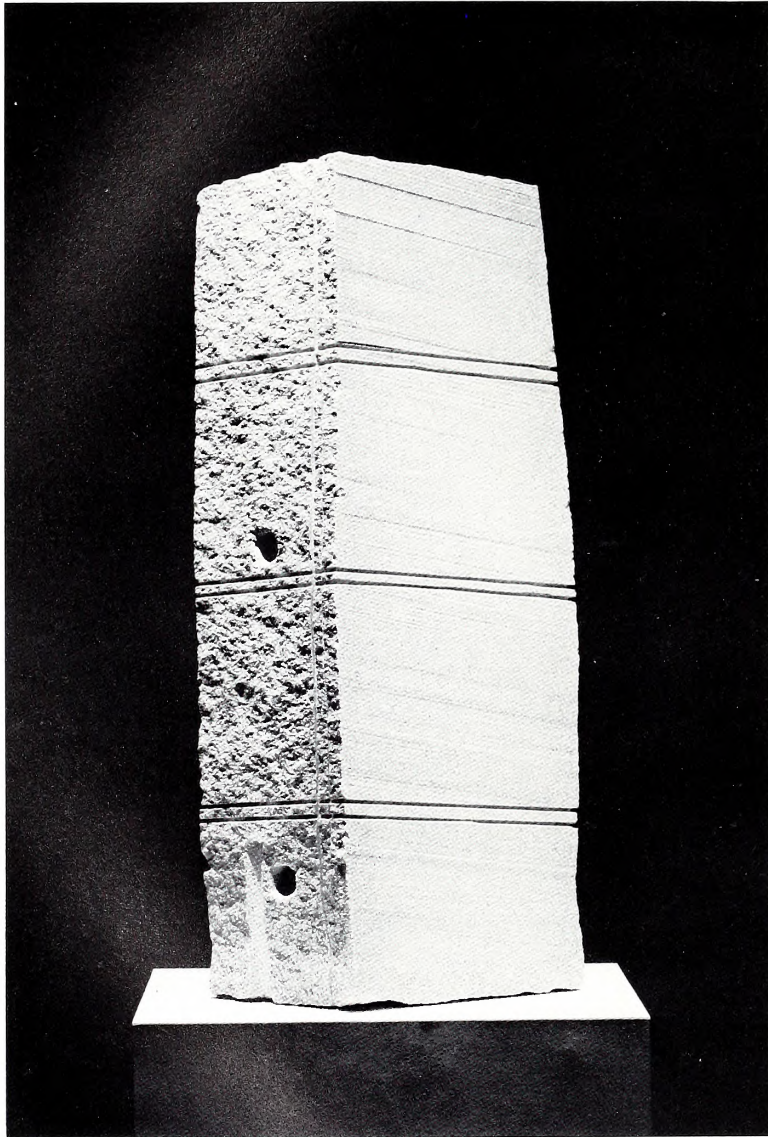
*Fossil* 1982

Texas granite

20.3 x 335.3 x 40.6 cm (8 x 132 x 16 in.)

Courtesy of the artist

(not ill.)



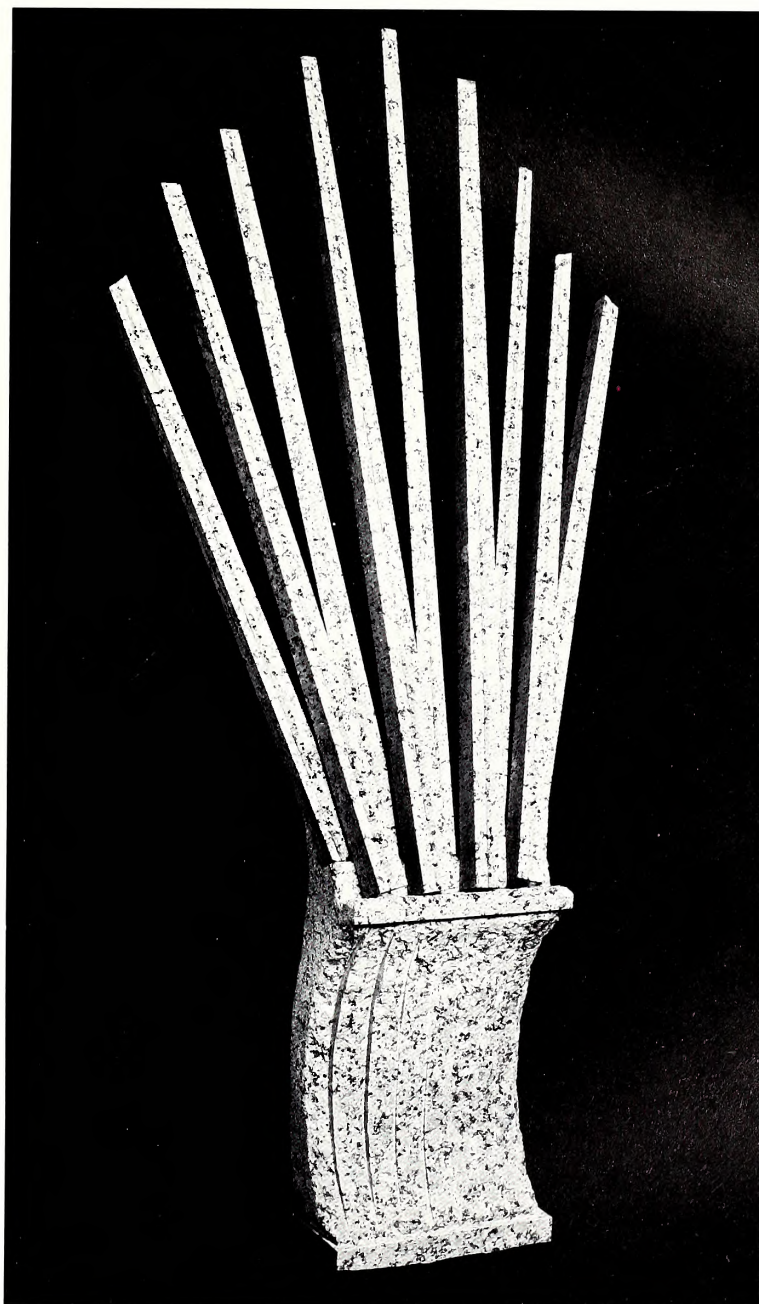
7.

*Hanging Block, Series No. 1* 1982

Georgia gray granite

76.2 x 28 x 20.3 cm (30 x 11 x 8 in.)

Courtesy of the artist



8.  
*Lotus II* 1983  
Texas pink granite  
213.4 x 132.1 x 45.7 cm (84 x 52 x 18 in.)  
Courtesy of the artist



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# Blue Sky

Born 1938, Columbia, South Carolina  
Resides in Columbia

## Education

University of Mexico, Mexico City, 1961  
The Art Students League, New York, 1965  
University of South Carolina, Columbia, B.A., 1964; M.A., 1971

## Awards and Commissions

1980 National Endowment for the Arts Fellowship  
1978 General Services Administration, Washington, D.C.,  
Third Design Awards Program  
1977 Federal Highway Administration, Columbia, South  
Carolina, Tenth Annual Awards—The Highway and Its  
Environment  
General Services Administration, Washington, D.C.,  
Art-in-Architecture Program, Florence, South Carolina

## One-Person Exhibitions

1982 Lynn Smith Gallery, Columbia, South Carolina  
1981 G. Walker Gallery, Columbia  
Mississippi Museum of Art, Jackson  
1980 The Lyle Gallery, Augusta, Georgia  
1979 Columbia Museum of Art and Science, South Carolina  
1978 Robert Havens Galleries, Charlotte, North Carolina  
1977 The Gallery, Spartanburg, South Carolina  
1976 Objects, Columbia  
Springs Mills Gallery, Fort Mill, South Carolina  
1973 Columbus Museum of Arts and Sciences, Georgia  
1971 Reflections Gallery of Art on Peachtree, Atlanta

## Selected Group Exhibitions

1982 Columbia Museum of Art and Science, South Carolina,  
"The South Carolina Connection"  
1979 Mississippi Museum of Art, Jackson, "Southern Realism  
Show" (exh. cat.)  
Southeastern Center for Contemporary Art, Winston-  
Salem, North Carolina, "Art Patron Art" (exh. cat.)  
1970 American Watercolor Society, New York, "105th Annual  
American Watercolor Society Show" (traveling exh.)

## Public Collections

Columbia Museum of Art and Science, South Carolina  
John L. McMillan Federal Building and U.S. Courthouse,  
Florence, South Carolina  
Mississippi Museum of Art, Jackson  
R. J. Reynolds, Winston-Salem, North Carolina  
Smithsonian Institution, Washington, D.C.  
Springs Mills Gallery, Fort Mill, South Carolina

## Selected References

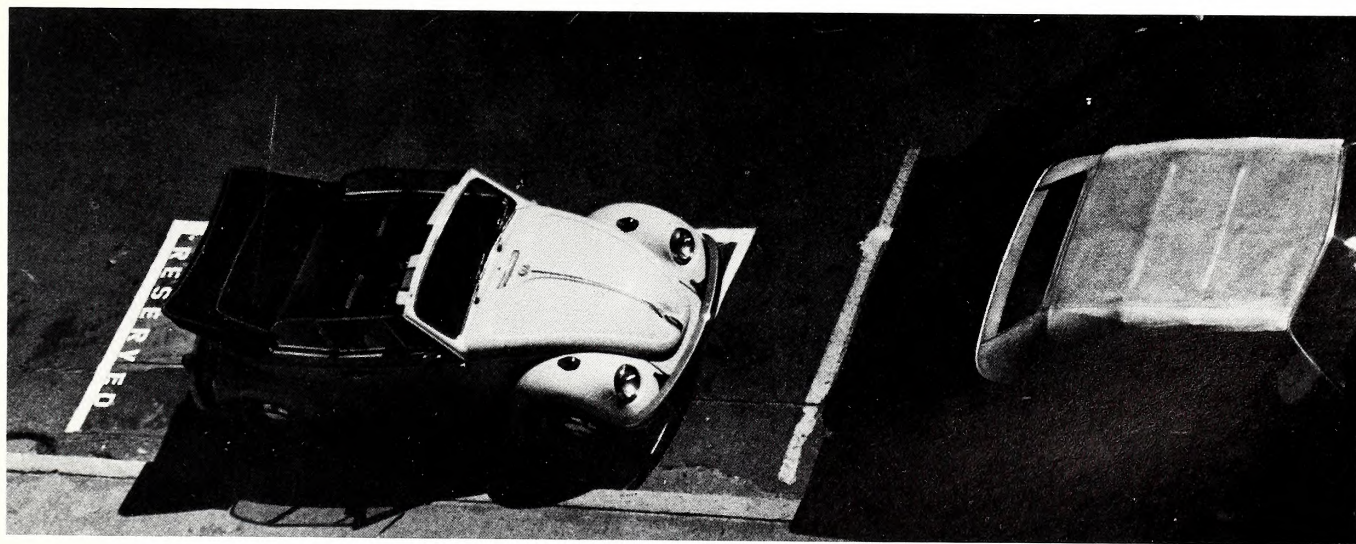
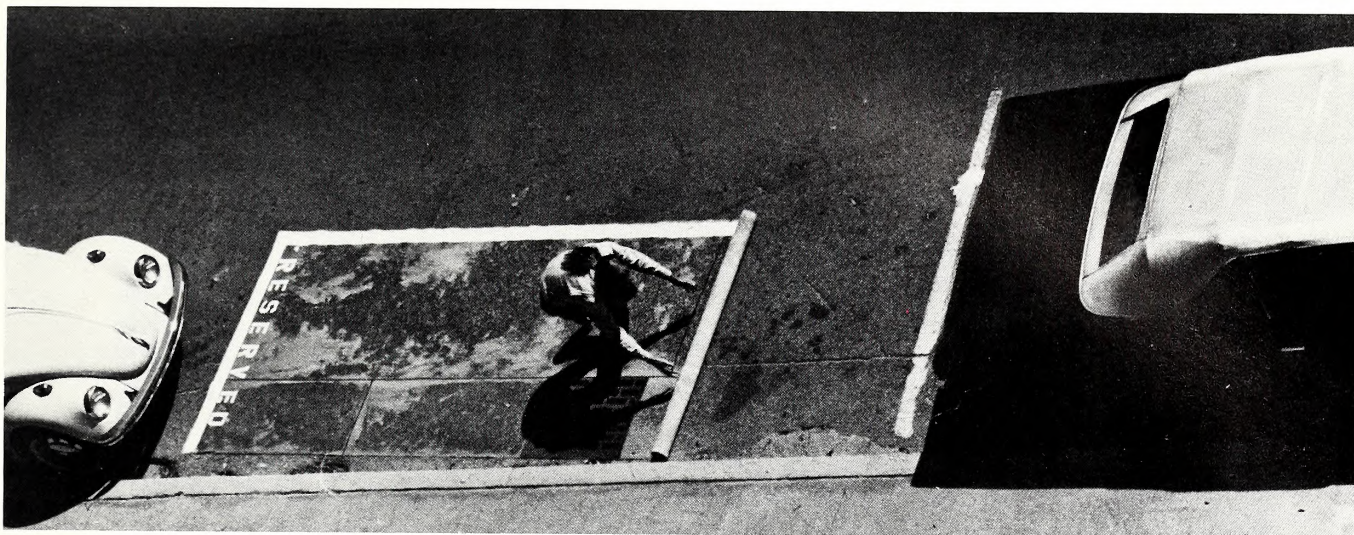
Volker Barthelmeh, *Street Murals*, New York: Alfred A.  
Knopf, 1982:31.  
Francis Schell, "Art Goes Up the Wall," *Reader's Digest* 119,  
712 (August 1981):137-143.  
Donald W. Thalacker, *The Place of Art in the World of Archi-  
tecture*, New York and London: Chelsea House Publishers in  
association with the R. R. Bowker Company, 1980:40.  
Betsy Singleton Choate, "Blue Sky—Artist," *Sandlapper*  
(Columbia, South Carolina) 12, 2 (February 1979):46-47.  
Martha Beaver, "Art," *The State* (Columbia, South Carolina),  
August 27, 1978.  
Georg Gerster, "Tunnelvision," *Graphis* 34, 195 (July-August  
1978):25.  
Jimmie Owens, "Federal Building Mural 'Treasure for Com-  
munity,'" *Florence Morning News* (South Carolina), May 13,  
1978.  
"Columbia's Tunnel to Nowhere," *Southern Living* (Birming-  
ham, Alabama) 11, 4 (April 1976):32-33.  
"Detour! It Looks Like a Tunnel But It's Really Blue Sky's  
Mural on a Solid Stone Wall," *People*, February 9, 1976:60-61.  
"Tunnelvision," *Review of Architecture—SCAIA* (1975):7.

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My dreams seem like silent movies. They dissolve at dawn. I  
get up . . . then go for a walk. I watch the sunrise, observing  
the shifting colors, noting the changing appearances of just  
ordinary objects as the sun rises higher. All day I see blazing  
colors and cool shadows. I paint these observations as straight-  
forwardly as possible—on paper, canvas, or walls.

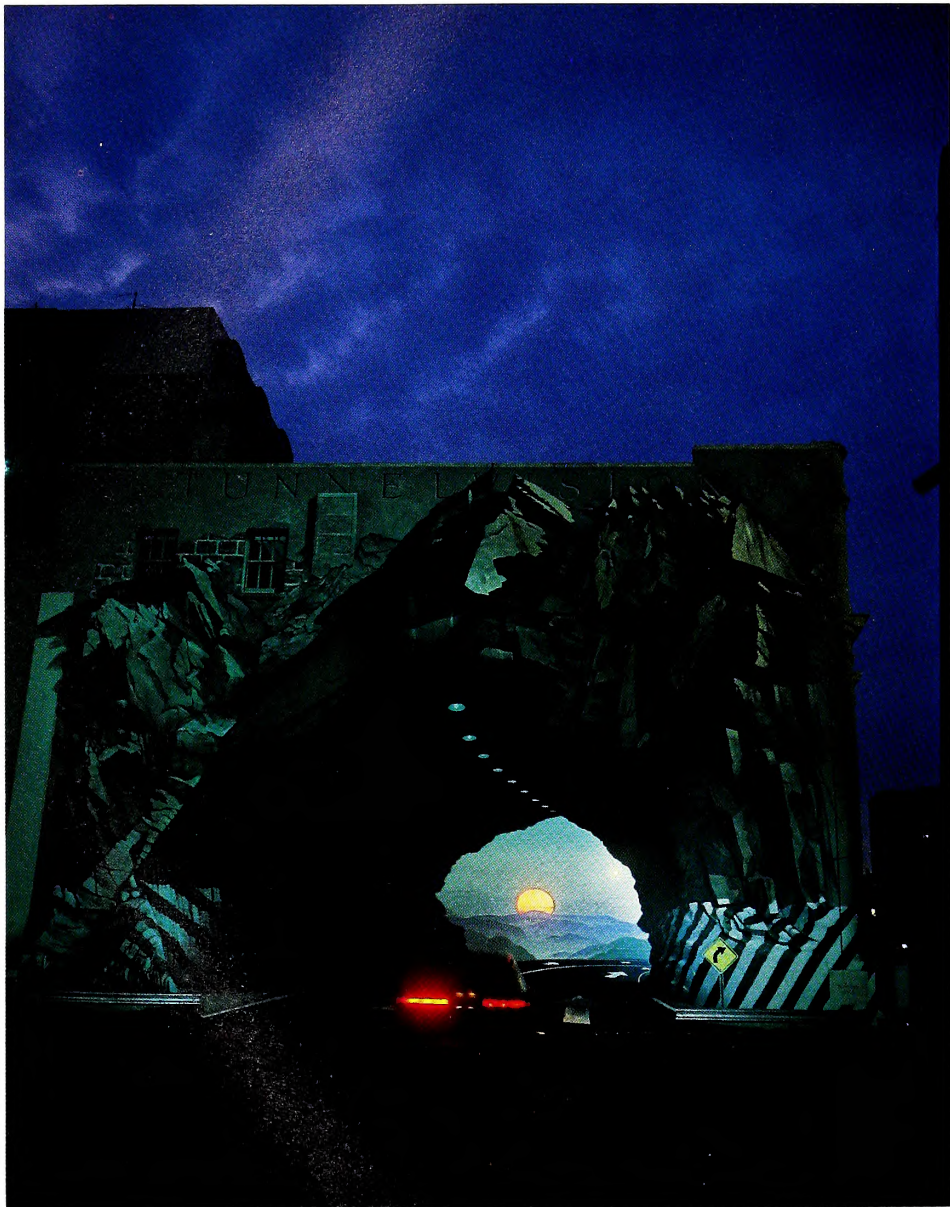
Blue Sky, 1983



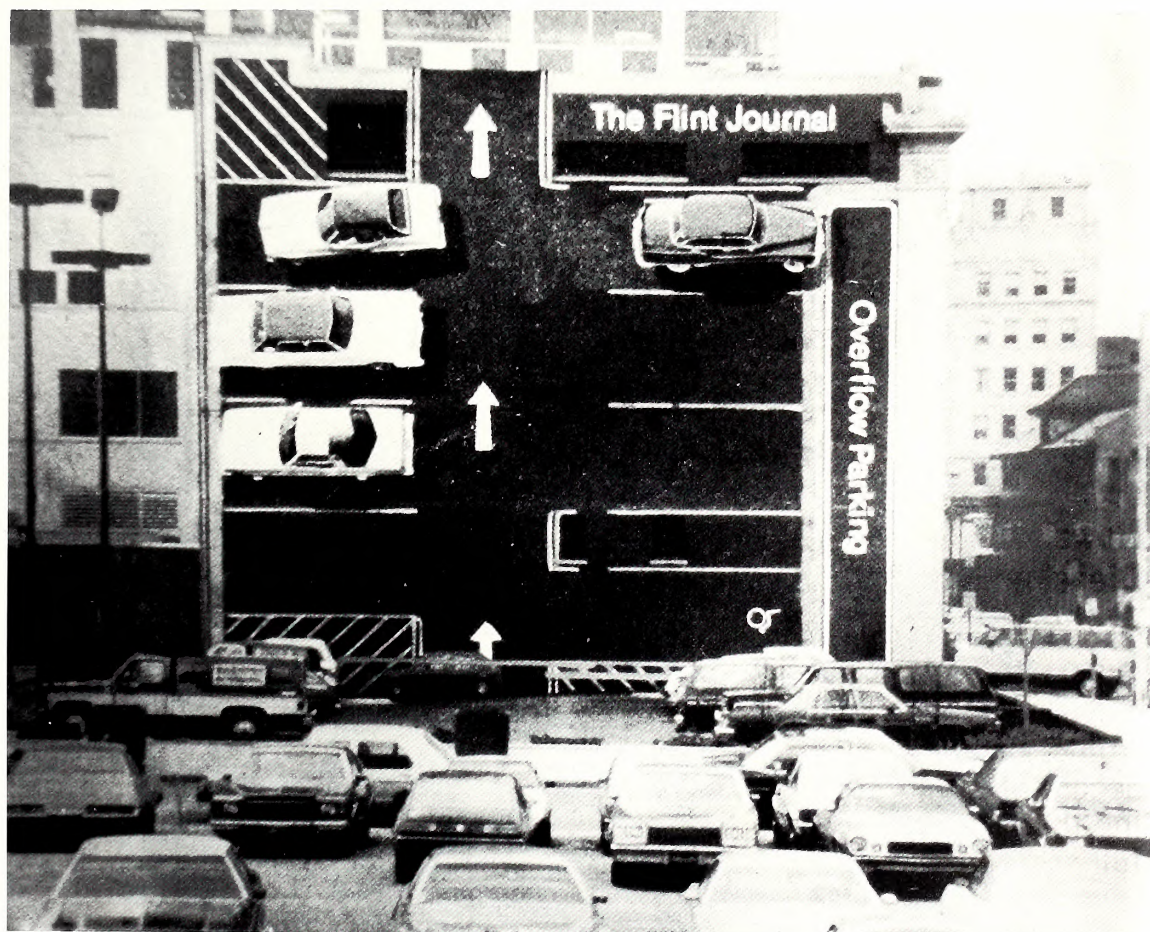


I.  
*Port-R-Park (Portable Reserved Parking Space)* 1983  
 Acrylic on canvas  
 1.8 x 4.9 m (6 x 16 ft.)  
 Courtesy of the artist





*Tunnelvision* 1975  
Mural, Columbia, South Carolina  
15.24 x 22.86 m (50 x 75 ft.)  
Photo: Blue Sky  
(not in exh.)



*Overflow Parking* 1978

Mural, Flint, Michigan

18.29 x 21.34 m (60 x 70 ft.)

Photo: Bill Siel

(not in exh.)



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# Gloria Thomas

Born 1945, Covington, Kentucky  
Resides in Lexington, Kentucky

## Education

Indiana University, Bloomington, B.F.A., 1968  
Queens College of the City University of New York, 1968-70

## Awards and Commissions

1981 St. Peter's Catholic Church, Lexington, Kentucky  
1980 Christ Episcopal Church, Lexington

## One-Person Exhibitions

1982 Georgetown College Gallery, Kentucky  
Chapel of the Holy Light, The Episcopal Theological  
Seminary, Lexington, Kentucky (exh. brochure)  
1979 Lexington Council of the Arts Gallery, Opera House  
1977 Kentucky Baptist Seminary, Louisville  
1976 Asbury College, Wilmore, Kentucky  
Morlan Gallery, Transylvania University, Lexington  
1975 Headly Museum, Lexington  
1971 Georgetown College Gallery  
Rasdale Gallery, University of Kentucky, Lexington

## Selected Group Exhibitions

1982 Lexington Council of the Arts Gallery, Opera House,  
Kentucky, "Collectors Exhibit" (exh. brochure)  
St. Paul Church Mart, Cincinnati, Ohio (sponsored by  
Fairfield Religious Arts Council), "Religious Arts '82"  
1980 University of Kentucky Art Museum, Lexington, "Ken-  
tucky Art 1980" (exh. cat.)  
1979-80 "Fresh Paint" (traveling exh. sponsored by the  
Kentucky Council of the Arts, Lexington)

1978-80 "Festival of the Arts" (exh. brochure) (traveling exh.  
sponsored by Baptist Foreign Mission Board)

1978 University of Kentucky Art Museum, Lexington,  
"Kentucky Women in Art"

## Public Collections

Christ Episcopal Church, Lexington, Kentucky  
First Methodist Church, Carthage, Illinois  
Parkway Baptist Church, Lexington  
St. Mary of the Woods College, Notre Dame, South Bend,  
Indiana  
St. Peter's Church, Lexington

## Selected References

Henry James, "She Revives the Old Master's Touch," *Chris-  
tian Life* (Wheaton, Illinois) 37, 2 (June 1975):28-29, 35.  
Henry James, "Present-Day Renaissance Artist," *The Herald*  
(Wilmore, Kentucky), February 5, 1975:4-6.

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I believe in God. Beauty is not too hard for me, nor have I  
found the truth to be base and ugly.

I crossed a wilderness and came to a magnificent city, all  
deserted. As I wandered from mansion to mansion, I heard  
someone say, "Take anything you want. Take everything.  
These are the treasures of Tradition, abandoned."

Gloria Thomas, 1983



I.

*The Angels of the Seven Vials* 1974/75

Oil and tempera on panel

70 x 55 cm (27½ x 21¾ in.)

Collection of Mr. and Mrs. Thomas P. Dupree, Lexington,  
Kentucky



2.

*Parable of the Beggar and the Rich Man* 1976

Oil and tempera on panel

50.8 x 60 cm (20 x 23½ in.)

Collection of St. Mary's College, Notre Dame, South Bend,  
Indiana

(not ill.)

4.

*Parable of the Good Shepherd* 1977/78

Oil emulsion, tempera, and wax on panel

50.8 x 66 cm (20 x 26 in.)

Collection of Mr. and Mrs. Warren B. Terry, Jr., Lexington,  
Kentucky

(not ill.)



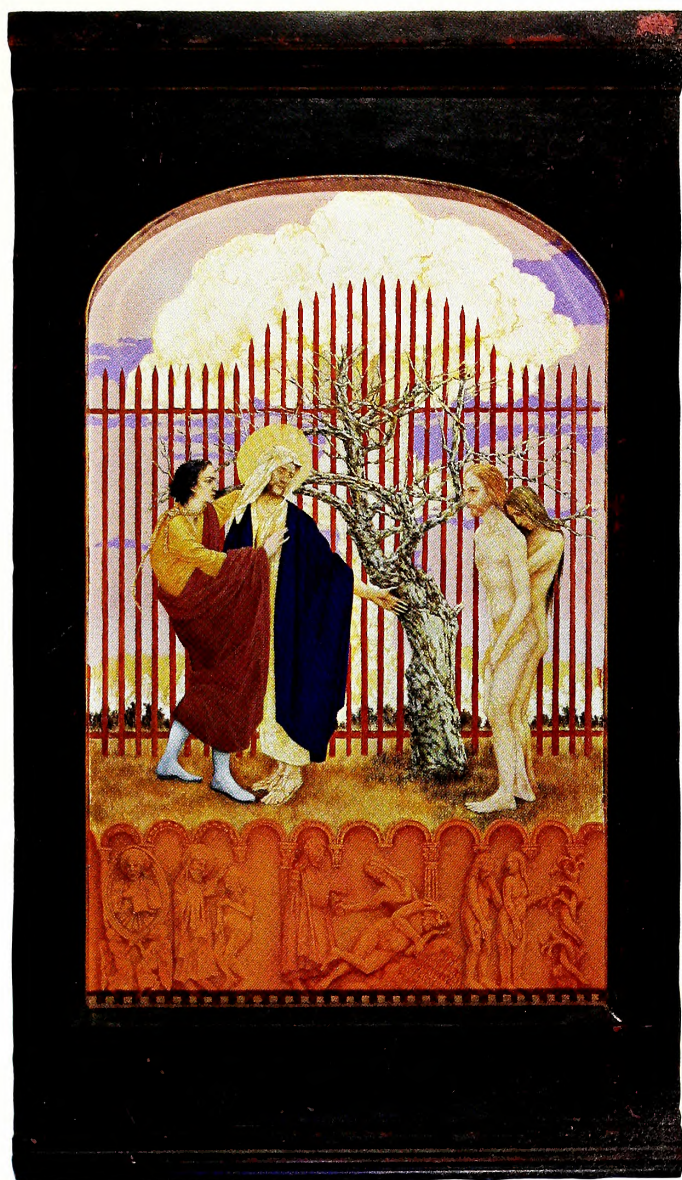
3.

*Study of St. Gabriel Archangel for the Annunciation* 1976/77

Gouache, pencil, and watercolor on paper with gold and silver  
leaf

72.4 x 57.2 cm (28½ x 22½ in.)

Collection of Mr. and Mrs. Greene A. Settle, Jr., Lexington,  
Kentucky



8.

*The Tree of Knowledge* 1982

Tempera and oil on panel, and wood molding with gold leaf

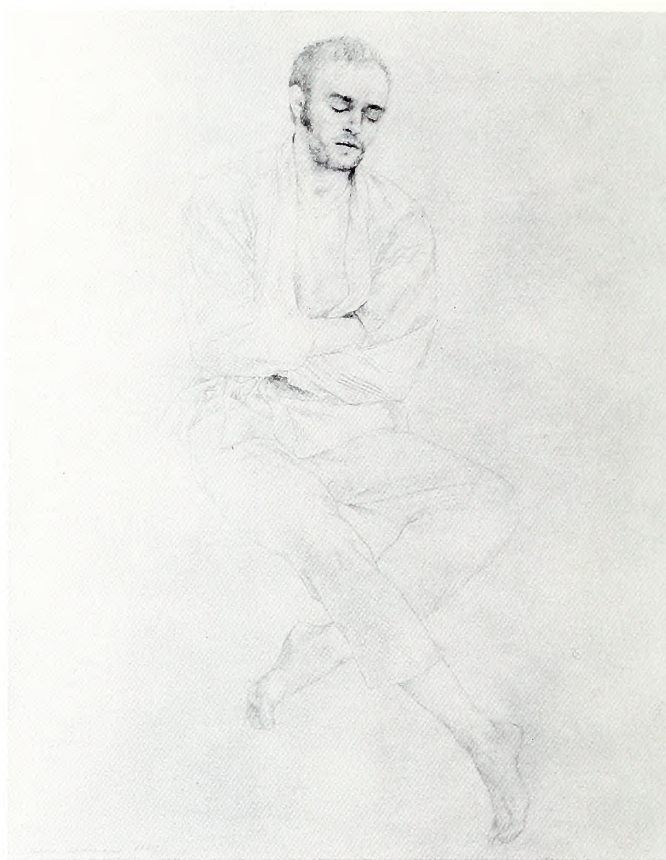
67.9 x 39.4 x 6.9 cm (26<sup>3</sup>/<sub>4</sub> x 15<sup>1</sup>/<sub>2</sub> x 2<sup>3</sup>/<sub>4</sub> in.)

Courtesy of the artist

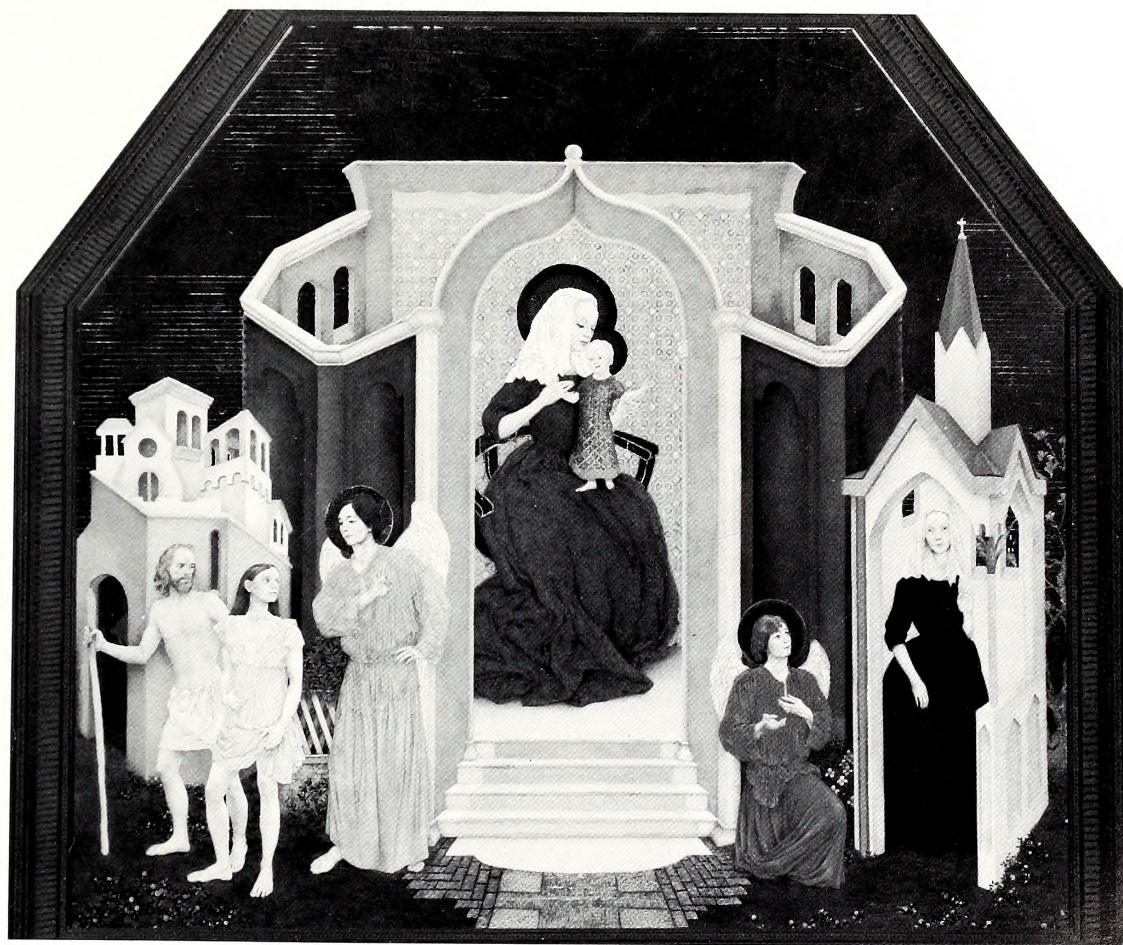




5.  
*Drawing of a Shepherd for the Adoration* 1979  
 Pencil on paper  
 46.4 x 37.5 cm (18 $\frac{1}{4}$  x 14 $\frac{3}{4}$  in.)  
 Courtesy of the artist



6.  
*Drawing of a Man* 1980  
 Graphite and red pencil on paper  
 61 x 70.5 cm (24 x 27 $\frac{3}{4}$  in.)  
 Courtesy of the artist



7.  
*Madonna Enthroned* 1981  
Tempera and oil on panel with gold leaf  
106.7 x 96.5 cm (42 x 38 in.)  
Courtesy of the artist



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# Appendix

## Awards in the Visual Arts 2 Jury

Mel Edwards  
Artist, New York, and  
Professor of Art, Rutgers University,  
New Brunswick, New Jersey

Beverly Pepper  
Artist, New York

Harry Rand  
Curator of 20th Century Painting and Sculpture,  
National Museum of American Art, Smithsonian Institution,  
Washington, D.C.

Wayne M. Thiebaud  
Artist and Professor of Art,  
University of California, Davis

Dianne Vanderlip  
Curator of Contemporary Art,  
Denver Art Museum, Colorado

## Awards in the Visual Arts Executive Committee

Noel L. Dunn  
Chairman, AVA Executive Committee, and  
Partner, Pilot Insurance Agency,  
Winston-Salem, North Carolina

David Harris  
Senior Executive Vice President and Chief of Staff,  
The Equitable Life Assurance Society of the United States,  
New York

Howard Klein  
Deputy Director, Arts and Humanities,  
The Rockefeller Foundation, New York

Hugh Southern  
Deputy Chairman for Programs,  
National Endowment for the Arts, Washington, D.C.

Ted Potter  
Director, Southeastern Center for Contemporary Art, and  
Awards in the Visual Arts,  
Winston-Salem, North Carolina

## Awards in the Visual Arts Guidelines and Procedures

### Awards in the Visual Arts Guidelines

The Awards in the Visual Arts (AVA) annually awards ten fellowships of \$15,000 each, distributed over ten areas of the United States designated according to artist population density (see map and listing of states by area, page 77). Artists are eligible for AVA Fellowships by nomination only, and must be legal residents of the United States. One hundred nominators drawn from across the country and representing all major visual arts disciplines are each invited to submit to the AVA staff at the Southeastern Center for Contemporary Art (SECCA), the names of five artists living and working in their own area; all media are applicable. The result is a maximum of five hundred, although some nominators submit fewer than five names and sometimes artists are repeated. These artists are then furnished with instructions for submitting slides and related material to the national fellowship jury. Each nominee is asked to commit work to a national exhibition and its subsequent tour, in the event of receiving a fellowship. All nominees are invited to have their slides placed in the AVA slide reference registry—a slide library intended to become a major documentation resource. In addition, to encourage acquisition of works by AVA Fellowship recipients, museums participating in the exhibition tour are given a \$5,000 purchase grant.

### Procedure for Identifying Nominators and Jurors

AVA goes to “the field” to compile lists of respected artists, curators, and critics from all parts of the country. Potential nominators and jurors are recommended through a network of visual arts professionals. Each year one hundred nominators—ten from each of the ten geographic regions—are identified, as well as a group of national jurors who make the final selection of ten artists from the names submitted.

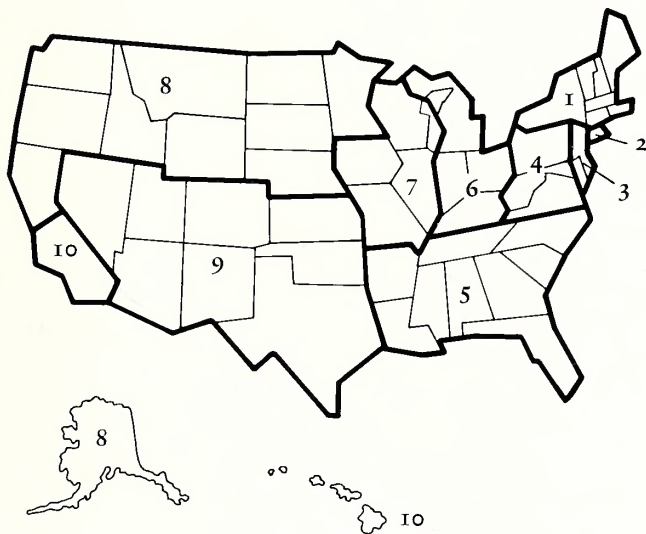
### AVA Exhibition Program

Along with financial support for artists, AVA believes in the importance of recognition through public exhibition of work. Wide exposure to a national audience is an essential element of the AVA concept. Since ten artists are selected annually by a national jury, one exhibition will be circulating while a new selection is underway. This exhibition program requires that participating museums commit in advance to a totally un-

known show, one in which the very artists have not even been determined. This commitment reflects their dedication to new work—emerging conceptions and talents—and, like any commitment to an unknown, is an act of faith.

#### AVA Areas

This map of the United States illustrates in bold the boundaries of the ten Awards in the Visual Arts areas. Divisions are based on artist population density.



#### Area 1:

Massachusetts, 3.46 percent; upstate New York, 2.58; Connecticut, 2.06; Rhode Island, .42; New Hampshire, .28; Maine, .23; and Vermont, .20. Total artist population density of Area 1 is 9.23 percent.

#### Area 2:

Manhattan borough of New York, 11.86.

#### Area 3:

New Jersey, 4.62 percent; New York boroughs other than Manhattan, including Long Island and Westchester County, 3.34; and Puerto Rico and the Virgin Islands for which no statistical data was available. Total artist population density of Area 3 is approximately 7.96 percent.

#### Area 4:

Pennsylvania, 4.99 percent; Maryland, 2.37; Virginia, 1.81; District of Columbia, .51; West Virginia, .32; and Delaware, .23. Total artist population density of Area 4 is 10.23 percent.

#### Area 5:

Florida, 2.98 percent; Georgia, 1.51; North Carolina, 1.16; Tennessee, 1.06; Alabama, .83; Louisiana, .79; South Carolina, .42; Arkansas, .31; and Mississippi, .21. Total artist population density of Area 5 is 9.27 percent.

#### Area 6:

Ohio, 4.73 percent; Michigan, 4.09; Indiana, 1.35; and Kentucky, .61. Total artist population density of Area 6 is 10.78 percent.

#### Area 7:

Illinois, 7.05 percent; Missouri, 2.16; Wisconsin, 2.06; and Iowa, .65. Total artist population density of Area 7 is 11.92 percent.

#### Area 8:

Northern California, 3.84 percent; Minnesota, 1.93; Washington, 1.43; Oregon, .83; Nebraska, .45; Montana, .19; Idaho, .14; South Dakota, .09; Alaska, .07; North Dakota, .06; and Wyoming, .06. Total artist population density of Area 8 is 9.09 percent.

#### Area 9:

Texas, 4.16 percent; Colorado, 1.21; Kansas, .91; Arizona, .83; Oklahoma, .78; Utah, .53; New Mexico, .49; and Nevada, .17. Total artist population density of Area 9 is 9.08 percent.

#### Area 10:

Southern California, 10.13 percent; and Hawaii, .39. Total artist population density of Area 10 is 10.52 percent.



**Photography credits:**

Allen: Dorothy Zeidman; Cherry: Regina Cherry; Gowin: Tom van Eynde; Hall: Daniel C. Ake (cat. nos. 1, 3, 5, 6, 11, 12, 14, 15, 16), M. Lee Fatherree (cat. no. 4); Harden: Michael G. Levine (cat. nos. 1, 4, 6), Douglas M. Parker (cat. nos. 2, 3); McNamara: Patricia McMahon (cat. no. 2), David Weber (cat. no. 1); Medina: Roger Kock; Moroles: Richard Baume (cat. no. 4), Gary Faye (cat. no. 8), Lotz (cat. no. 3), Charles Rump (cat. nos. 1, 5), and Steve Wallace (cat. nos. 2, 7); Sky: Tom van Eynde (cat. no. 1); and Thomas: Stone Photography.











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